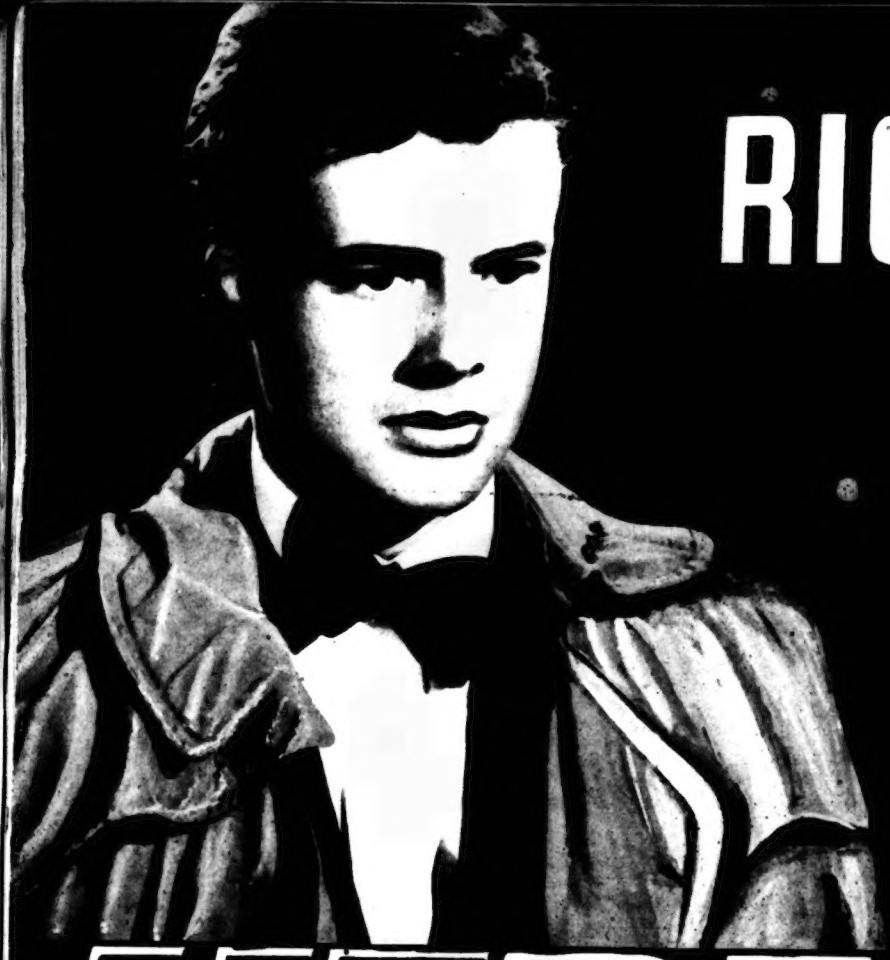
Kine WEEKLY

LEEDS' ONSLAUGHT ON GENERAL COUNCIL

See page 3

M-G-M's 1940 MARCH IS ON!

THE STAR: *"Enormously amusing . . . likely to enjoy all the success of the play . . . brilliant presentation."*
DAILY SKETCH: *"A film you mustn't miss . . . you'll enjoy it immensely . . . cast is terrific."*
DAILY EXPRESS: *"This film has the perfect chance of success . . . critical temperature: 90."*
DAILY MIRROR: *"Superbly produced, brilliantly written . . . something new in screen fare."*
DAILY HERALD: *"Enormous fun . . . everybody is excellent."*
DAILY FILM RENTER: *"A 100% showman's proposition . . . outstanding comedy with powerful exploitation angles and superlative cast . . . put over with terrific pace and zest . . . let the customers know that something new is on show."*
CINEMA: *"An outstanding achievement in an entirely new field . . . will be keenly savoured wherever shown . . . scintillating entertainment and big box-office."*
KINE. WEEKLY: *"Universal appeal . . . title and star values terrific . . . outstanding booking . . . a ready-made money-spinner if there ever was one."*



RICHARD GREEN

IN

HE-HE-I AM A Stranger

RICHARD DIX
BRENDA JOYCE

ROLAND YOUNG · GLADYS GEORGE
KATHARINE ALDRIDGE · RUSSELL GLEASON
GEORGE ZUCCO · EDWARD NORRIS
HENRY KOLKER

A 20th Century-Fox Picture
DARRYL F. ZANUCK *in Charge of Production*
Directed by ROY DEL RUTH
ASSOCIATE PRODUCER HARRY JOE BROWN
Screen Play by Milton Sperling and Sam Hellman
BASED ON A STORY BY GORDON MALHERBE HILLMAN
"THE STAFFORD SONG" BY MACK GORDON AND HARRY REVEL

COLLEAGUE'S TRIBUTE TO ROY SIMMONDS
See Page 5

Kinematograph WEEKLY
No. 1706 Thursday, December 28, 1939. Vol. 274

GOVERNMENT'S NEW S.O. PROCEDURE
See Page 5

General Council Charged with Apathy

EXECUTIVE COMMITTEE POLICY CRITICISED BY LEEDS

Return to Pre-war System Urged

POINTED criticism of the general lack of interest that seemed to prevail among delegates to the General Council was made at the Leeds Branch meeting.

THE FEELING WAS EXPRESSED THAT THIS IS LARGELY DUE TO THE BUSINESS OF THE ASSOCIATION BEING TRANSACTED BY A SMALL EXECUTIVE COMMITTEE OF NINE MEMBERS.

Allusions were made to "Fullerisms" and "smart Aleck" work in the report of the Executive Committee, particularly in respect of its references to the restriction of blind booking and to the war time insurance scheme.

C. P. METCALFE, who strongly criticises the war time procedure of the General Council

CHARLES P. METCALFE expressed his view that the time was coming when the normal procedure of carrying on the General Council work by committees would have to be adopted.

In the course of his report Mr. Metcalfe referred to the long report of the Executive Committee which touched upon everything under the sun.

J. PRENDERGAST (chairman): Touches them and gets away quickly.

HARRY HOPKINS: Fullerisms.

When he reached the report of the Executive Committee with regard to the discussions on the Films Act and consideration of blind booking and restriction of forward booking to six months, Mr. METCALFE said that if the chairman had not made criticism of the "smart Aleck" work in London he would be inclined to give vent to criticism. The report might be correct, but it was worded in such a way as to give a false impression of what occurred.

Some time was spent in discussion of these matters, and—the report conveyed—it was decided by nine votes to two to reaffirm the policy of the association that blind booking should be prohibited and that restriction of forward bookings to six months should continue to operate. There was also a recommendation to the General Council that decision be endorsed so that there should be no doubt as to the policy of the association on this point.

Control by Nine

Mr. METCALFE informed the branch that his was one of the two votes against the decision. His objection was that by such a decision it was represented that the six months' restriction was the view of the association, but it was the view of nine men. It was read with pages and pages of stuff, and hands went up and agreed.

The CHAIRMAN said he really thought that exhibitors throughout the country had not quite grasped what the implication of that six months' booking clause meant. It concerned considerably more than merely booking several months ahead. The powers that be in Wardour Street did not want co-operative schemes working. They knew the value of that six months' barring clause.

Mr. METCALFE remarked that he would not say whether the six months' booking clause was right or wrong, but he thought they should not have their hands tied on that point while negotiations were continuing. His argument was that the members should debate upon this matter, and if they turned it down then it should be turned down in the end. The idea of it being debated upon by nine men was all wrong.

Mr. HOPKINS: That is just what is happening.

In the Executive Committee report, added Mr. METCALFE, there were tons of items that might have given rise to fine discussion.

"But there seems to be no interest—no enthusiasm and no comment," he added. "The meeting would have finished in record time but for a point of procedure that arose *re* the election of a new member.

Back to Pre-war

"I wonder if it is because the management of the association is vested in the Executive Committee. It might be considered as to whether or not we should revert to the ordinary committees. I am not going to press that, but I think it wants considering. The dangers of air raids have not passed and difficulties of travelling are the same. Obviously, there are difficulties in the way of committee work. But I do not think it makes for the best work or yields the best results in having the work of the association carried on as at present. I hope that sooner or later we shall get back to the old system."

The CHAIRMAN said he regarded the report submitted to the General Council as a "smart Aleck" report. A lot of information was not essential. There was definite danger in business being handled by a committee like that.

One of the members asked who constituted the Executive Committee.

Mr. METCALFE said there were primarily

Continued on page 5

SCHEME FOR 'PHONE TELEVISION

GOVERNMENT TO CONSIDER DETAILS

Kinema Experiments

TELEVISION programmes disseminated over the G.P.O. telephone system is being worked upon by television engineers, and may be made possible early next year.

This news formed the highlight of A. G. D. West's paper read to the British Kinematograph Society just before Christmas, and KINE. WEEKLY investigations reveal that plans are well forward for the submission of the scheme to the Postmaster-General and Lord Cadman, chairman of the Television Advisory Committee, early in the New Year.

Great Britain's unquestioned pre-eminence in the television world must be maintained, advocates of the scheme urge, and to close down all activities until the end of the war would mean that other nations not so far advanced as this country would rapidly make up leeway.

Programmes would be available for all telephone subscribers on a wavelength which would not be interrupted by 'phone conversation at an all-in charge amounting to a few shillings a week only. Details of charges for reception by kinemas for magnification of the received picture upon a large screen have not yet been worked out.

As there would be no diffusion of programmes over the air by such a scheme no objection could be raised to the system acting as a direction finder for enemy aircraft, which is the reason given for ending Alexandra Palace television programmes. The event being televised would be immediately transferred to telephone cables, and the picture would appear on the screen of the subscriber by a variation of the method whereby Press pictures are telegraphed, but, of course, at much greater speed.

By such a method the possibilities of interference from electrical discharges into the ether would be avoided, although the complication might arise of passing vehicular traffic affecting telephone wires laid in conduits along the sides of streets. This would be a matter for experts to work upon.

Should the scheme develop there is no reason why the area served by television should not be widely extended to include provincial cities and towns. The obstacles to television through the ether, such as ranges of hills create, would not exist.

The plan has been developed by television engineers to help the whole industry and not to be held as the monopolistic possession of one particular group.

There is considerable enthusiasm for the scheme by chiefs of the companies handling television apparatus, and no doubt a similar enthusiasm will be forthcoming from owners of receiving sets who during the past four months have been deprived of the benefits which their licence has in the past provided.

£15,000 FOR BIRMINGHAM CHARITIES

The Birmingham Public Entertainments Committee announces that it will recommend the distribution of £15,275 among local charities as a result of the Sunday performances in city kinemas during the past twelve months.

Of this total £10,000 will go to the Hospitals Council for distribution among the local hospitals. The Birmingham and Midland Cinematograph Trade Benevolent Fund has again been allocated £400, while the Birmingham Branch of the Musicians' Union Benevolent Fund will receive £50.

B.E.F. WELCOMES FILM SHOWS

A HUGE DISTRIBUTIVE ORGANISATION

MOBILE kinema units which set off from area headquarters to give fifteen to twenty shows a week; others which make daily visits up and down French valleys somewhat like those of Wales, and closed roads thrown open to kinema lorries on the mention of the word "Entertainment" are among the high spots of a lightning tour of inspection of French camps by Ben Henry, who is in charge of film bookings for the Army through N.A.A.F.I.

Excellently as the system of area exchanges has worked, the rapid development of entertainment for British troops in France has necessitated the establishment of a central base to which everything needed for film entertainment will be sunk for transport to the area exchanges which have been operating for some weeks.

Film shows are given as far up as the Maginot Line, and farther back in camps civil buildings and in some cases in closed kinemas which are being used for billeting of troops.

There is great enthusiasm for the picture show. Ben Henry says the slapstick and spy stories are the favourites. A programme

Continued on page 17

MANCHESTER AND DISTRICT HOLDS ITS FINAL MEETING

NAMING THE NEW LANCS BRANCHES

MANCHESTER and District Branch Executive Committee held its final meeting at Cromford House, Manchester, on Friday last, when details were settled for the division of the territory into two branch areas. A. Peel presided.

J. MATHER reported on the proceedings at the special committee and general Council meetings and replied to questions on the new Home Office war time Regulations.

The division of the existing branch and the territory allocated by the General Council to the new branch was considered, and on the proposition of A. PEEL, seconded by Mr. NEWBOULD, it was unanimously resolved that the division as outlined by the General Council be agreed.

The titles of the two branches were then considered, and after some discussion and the consideration of various suggestions, the following titles were agreed:—

(1) The new branch to be called "Manchester and Salford District Branch."

(2) The title of the Manchester and District Branch be changed to "South and East Lancs District Branch."

N.A.T.K.E. Agreement

It was agreed that discussion on the N.A.T.K.E. agreement be deferred until both branches were functioning in the New Year.

The CHAIRMAN, wishing the committee the compliments of the season, remarked that this was the final meeting of the old committee. He expressed thanks and appreciation at the diligent attendances of members of the committee.

A Harmonious Future

Mr. NEWBOULD moved a vote of thanks to the chairman, and expressed the hope that while the old branch would in future function as two entities, he sincerely trusted that this would not mean entire separation, but that both branches would work in harmony and help each other in every way possible.

NEW OFFICERS ELECTED

Liverpool Refugees' Committee

Liverpool Film Distributors' Refugee Committee held its annual meeting on Wednesday afternoon (December 20), when Leslie Faber (Columbia Picture Corpn.) was elected chairman in succession to Leslie Blond (G.F.D.). H. Byre (United Artists) succeeds Arthur Sydney (A.B.P.C.) as secretary, and H. Leonard (Warners) was appointed treasurer to succeed S. B. Dubow (United Artists).

It was reported that the amount collected and sent to London during the year was £241; in addition £70 was realised by a whist drive.

Carbon Rationing Protest

LEEDS ALLEGES "SCANDALOUS PROCEDURE"

EMPHATIC protests with regard to the attempted rationing of carbons were lodged at the meeting of the Leeds Branch last Friday, and a resolution was passed that "this meeting is astounded and annoyed at the way the carbon rationing scheme has been rushed on to the C.E.A." It was agreed that the resolution should be sent to Mr. Fuller by telegram for immediate action.

The matter was raised by HARRY HOPKINS, who produced a form from "The British Arc Lamp Carbon (War Emergency) Pool."

CHARLES METCALFE said he had received a telegram from the president asking him to join him in meeting the heads of different carbon firms. Unfortunately, owing to short notice and other obligations, he could not go. The next he knew was the report in the Press. This had come from the carbon manufacturers.

It seemed stupid to ration carbons. The only way they could do that was to regulate the hours of opening and the amount of illumination on the screen. They could not save anything in carbon any other way. They ought to protest.

No Government department or organisation of manufacturers should spring anything like this on them without discussing it with the responsible people.

E. GOLDSTONE said he had been informed by a local firm that carbon rationing would start next week.

What Stocks in Hand?

HARRY HOPKINS said he had never known anything like this unless it was a Government order. They had the audacity to ask the exhibitors the extent of their stocks. One could understand that if the Government was commandeering factories, but that was not the case. Carbons were vital to their business. This form asked what was the normal consumption and the war time consumption. What difference could there be?

Mrs. GAINS: In the meantime do we ignore it?

HARRY HOPKINS urged that a document like that received by him should not have gone out before being put to the General Council with whom carbon manufacturers had definite arrangements with regard to grading of all prices and discounts.

Mr. METCALFE: I don't think you need be worried about not getting carbons. But you will not get away without a price increase if these people can help it. I am sure it is camouflage for a price increase.

The CHAIRMAN thought they should ignore the whole matter until they had more information.

Mr. HOPKINS: It has come as a bombshell.

Mr. METCALFE said as far as he could see a meeting was called for Tuesday morning to discuss the matter and the rationing took place from the previous evening. It was scandalous.

Mr. HOPKINS said that carbons were almost as important to their business as films, and if there was any question of restrictions that should come from the Government. The authors of this document should be tamed.

Supplies Safe

Mr. METCALFE recalled that at the Blackpool conference he had spoken to one of the most responsible carbon men in the business, and he was assured that in the event of war there would be no hitch in supplies. It seemed that somebody had blundered.

Mr. HOPKINS: There have been three council meetings and not a word has been mentioned.

KINEMATOGRAPH WEEKLY

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ON TO 1940

AT this moment the thoughts of all in the Trade are necessarily fixed upon the future. The year 1939 with all its anxieties and anticipations of evil, has done its job; the anxieties we have faced, and the forebodings we know for what they are worth—in most cases very little.

But their real value is in providing us with the basis from which we may take our observations and lay our plans for the coming year. And however long and active may have been a man's service in the Trade, he will have gathered in the past four months all he wants, and more, in the way of experience.

He has found, for instance, the strength of the kinema's appeal. If before the black-out regulations came into force, the general effect of them in the streets of a big city had been described, people would have agreed that only the smallest fraction of the public could be persuaded to venture out for an evening's entertainment.

Instead, we find that the kinema which presents a good programme can still get audiences; that travel to and fro in our darkened streets is taken as a matter of course; that what general adjustments were necessary have been smoothly and painlessly made; that film transport has been satisfactorily tackled; that the employees who have joined the Colours have been replaced; that the demands of the authorities for A.R.P. purposes are not impossible of compliance.

On all these heads members of the business foresaw nothing but catastrophe; in spite of their knowledge of our Trade history they made no allowance for the resource and resiliency of the film man. This it is which has been called upon to ease the situation, and the call has not been in vain.

We have, happily, had capable and imaginative men in the leaders of both the exhibitors and distributors, and their work has been so effective that it is small wonder if its very competence has robbed them of full recognition. Those who really understand the difficulties that have been surmounted, however, know that in less capable hands our business affairs might have been very serious.

One must register, however, concern at the backward state of our British production, and as far as the major studios are affected by war conditions we can see little reflection of the vigorous attitude taken up by other sections of the Trade. The courage and energy of one or two companies to whom we are not accustomed to look for a lead are welcome signs that we are not up against any insuperable obstacle, but the fact remains that the production end of the Industry in general is, for many reasons, failing to put up a fight against circumstances which would parallel that of the other departments.

We know a scheme had to be devised to fit in with our rules about the maintenance of sterling and the sending of remittances abroad, but since Oliver Stanley's statement there has been time enough to move, if there was any real determination.

Maybe the excuses are valid, but for good or ill the absence of a forward policy has every appearance of a sliding back to the days when we had to fight so hard to keep breath in the body at all. Of our technical and artistic resources we have little reason to complain, finance is a problem, but not an impossible one to surmount. The one thing lacking is an aggressive go-getter spirit; given this it is sure a way may be found to beat the war-fog.

Long Shots

A QUICK ELECTION—FILMS FOR B.E.F.—LEWIN SAMUEL TOPS RECORD—THE M.O.I. CHANGE—UNIFYING FILM WORKERS—A GRAND OLD LADY PASSES

WALLACE ROCKETT, secretary of the Hull C.E.A., and Sheriff of the city in 1938-39, has just been elected a member of the local City Council. His election created a record in council work, for he was nominated, elected, took the oath and signed the book within the space of 60 seconds.

A NATIVE of Goole, Mr. Rockett is prominently associated with the social life of Hull and the East Riding. He is a governor of the Hull Royal Infirmary and is a member of the Royal Yorkshire Yacht Club. He is also well known for his work in connection with friendly societies. He is one of the few men in the history of Hull who have held the position of Sheriff for two years in succession.

BEN HENRY has come back from his lightning tour of the French areas with a heap of experiences, both adventurous and humorous. What struck me as a most amusing contrast was that, after travelling something like a couple of thousand miles by 'plane, automobile and train at top speed, he was held up in Calais Harbour by fog for two nights and two days.

HIS enthusiasm for his task of supplying films to the B.E.F., great enough before his visit to France, is now positively abounding. He expects to go over again in about a month to keep his eye on developments. He has great praise for the task N.A.A.F.I. is doing at Drury Lane headquarters, a veritable hive of activity.

LEWIN P. SAMUEL'S self-imposed task of organising kinema collections in Birmingham, Smethwick and Sutton Coldfield on behalf of the *Birmingham Mail* Christmas Tree Fund, has resulted in a record hand-over of £1,326 3s. Since 1925, when the collection was inaugurated, kinema patrons have contributed a grand total of £12,621 13s. 6d. to this worthy cause.

GREAT get-together last week when the members of the London Cinema Luncheon Club met at the Savoy for their annual reunion dinner. I suppose there must have been something like 160 present, and it was a very merry meeting, although the hotel people put us in a hall which would have accommodated three times the number. With any other club this might have had a damping effect, but these boys are—thank heaven—not to be depressed by a half-filled hall.

BUT for travel difficulties, we should have had a lot more, because I know very many who come from farther away would have been present—they have always in the past entered with zest into the Club's activities. As a gathering of friends, nothing could have been more cheery, and we were particularly happy in having with us Bombardier Bromhead, Ralph S., chairman of the club, as chief guest.

HE brought with him other representatives of the Army and once or twice had to "fall in a fatigue party" which solemnly seized and threw out any who attempted to hold up the proceedings by ribald interruptions, or worse still, by talking shop. This duty was formally and efficiently performed, but that was the nearest we got to formality. Altogether a bright oasis in a rather dreary desert this winter.

AS we announced last week, Sir Joseph Ball's regretted resignation from the Films Division of the Ministry of Information has been followed by the appointment of Sir Kenneth Clark, director of the National Gallery. Sir Joseph's desk will not be an easy one to fill, for he had in a very brief time so established himself as the guide, philosopher and friend of the Trade that we regarded the undoubted services he rendered as just the sort of thing we could rely upon such a man to do.

THAT Sir Kenneth Clark may deserve as full recognition of his gifts by the Trade is everybody's hope. This at least I know—that he is young and energetic, and that he is keenly aware of the power of the film as a means of presenting national ideas and ideals. Propaganda is not within everybody's mental grasp, but I believe Sir Kenneth has the kind of outlook that is necessary for his delicate and important mission.

AS to his ignorance about the internal structure of the Industry, about which he does not pretend to know any more than the average picturegoer, I do not know that this is a handicap. Given a broad-minded and vigorous personality at the head, detail work can always be done by experts whose advice and technical assistance are always available.

THOSE who see in appointments to various M.O.I. offices the influences of sub-political parties point out that Sir Joseph Ball is of the Chamberlain group,

WALLACE ROCKETT

while Sir Kenneth Clark is an intimate friend of Anthony Eden. But there may be nothing at all significant in the appointment.

A STATEMENT gained currency in certain newspapers over the week-end that Lt.-Col. A. C. Bromhead had resigned his position with the Films Division of the Ministry of Information. Checking up with the Ministry, I found this statement to be entirely without foundation. Lt.-Col. Bromhead has not resigned, and I am given to understand has no intention of doing so.

PERHAPS the most significant thing about the little informal dinner given by the Film Industries Employees' Council last week was the presence there of Nicholas Hannen and C. D. Purdon, vice-chairman and secretary respectively of British Actors' Equity.

TOM O'BRIEN diplomatically suggested that the hands of those who were seeking to improve the lot of workers in studios would be greatly strengthened were the organisation representing musicians and actors included in the Council; and Nicholas Hannen, replying, while not committing his organisation, responded in a manner which suggested that he at any rate was not averse to co-operative action.

A NOTE of optimism was strongly expressed by the N.A.T.K.E. secretary, that "from January next the studios will come back into their own," with increased employment, and George Elvin methodically set out the achievements of the Council—insistence on the Fair Wages clause in agreements, opposition to foreign labour, swift action when it was proposed to shelve the Films Act and various other activities.

OPTIMISM is always a more cheering thing than its opposite, and the confidence with which both T. O'Brien and G. Elvin looked forward to a similar function in future years when, the scope of the Council enlarged, its power would be greater and its personnel increased was unmistakable.

THOSE members of the Industry who had the delight of the acquaintance of D. J. James's mother, Mrs. Catherine James, have heard with deep regret of her passing at the age of 83. Sympathy with D. J. will be deepened by their memory of a delightful woman of great charm. Her death took place at Pontrhydfendigaid, Cardiganshire, on Christmas Eve.

MRS. JAMES'S death has allowed to be made known the close bond between mother and son. Every night for five years D. J. rang up his mother at Pontyrhydgroes 34 for a conversation on private and business affairs, for she was the possessor of a very keen brain. That custom only ceased with her death. For a time she lived in London, but the more tranquil surroundings of her home were more to her liking than the incessant traffic of London.

IT was not easy to get to Streatham Park last Saturday morning for the funeral service at the Crematorium of Roy Simmonds. There was, however, a large crowd of 20th Century-Fox friends, which included Francis J. Harley, managing director; T. Sutton Dawes, sales director; J. F. Pattinson, assistant sales director; A. Wesson, London branch manager, and other members of head office personnel. A huge number of floral tributes interpreted the respect in which the deceased was held. Testimony to Roy Simmonds' character and ability appears on page 5.

AT the suggestion of Lt.-Comdr. A. W. Jarratt, G.-B. halls have become local depots for the provision of woollen comforts for the gallant men who are patrolling the seas and providing much of Britain's food. A large board in the vestibule appeals to the public to get busy either making new garments, turning out old unwanted ones which can be made serviceable or even unpicked to provide wool, or to produce whatever oddments of wool they can spare for willing volunteers to convert into chill-defiers.

JOE FRIEDMAN organised a very pleasant lunch on Friday last to open the festive season, and also to celebrate the Press show of "Mr. Smith Goes to Washington." His guests were a group of Pressmen, and, in addition to some friends among the Columbia executives, I was glad to see Sir Adrian Baillie. There were no speeches, just a few happily phrased sentences from J. F. as welcome to his guests, and the Columbia chief had once more shown how genuinely popular he is with Fleet Street.

IT was interesting to learn this week that the British Government Purchase Department in New York has appointed as its Director of Purchases Edgar S. Bloom, president of Western Electric. Mr. Bloom has a distinguished career in the American industrial as well as the engineering world, having served Bell Telephone, E.R.P.I. and Western Electric in many important posts. Another Bell Telephone personality, Frederick Johnson, eminent in Canada, is Director of Administration.

HOLLYWOOD cabled on Tuesday that Robert Montgomery was leaving that day to fly to London with Ben Goetz, M-G-M on this side could not confirm the story, which means a resumption of British production which was suspended when war began. He will interpret the rôle of Lord Peter Wimsey in Dorothy L. Sayers' play, "Busman's Honeymoon," which the outbreak of war interrupted.

TWENTY-FIVE years in one job is a pretty good record for a manager—as distinct from a proprietor. Let me therefore join in the congratulations which are being showered on Jimmy Montgomery, of the Central and Palladium, Elland. I would like to hear of any other case in which a man has worked under the same auspices for a quarter of a century.

OF course, his association with films goes back longer than that—to the old fit-up days in advance of regular kinemas when he filled the bill as pianist, etc. Since settling down in Elland he has identified himself with the social and sporting interests of the town, and has been a keen follower of Huddersfield Town. The esteem in which he is held by renters' representatives who have dealings with him is shown in the number of telegrams and letters sent to him.

TO my regret, a mistake got through in our issue of December 14, and my apologies are due to P. Hamer, chairman and managing director of the R[illegible] Cinema, Ashton, Ltd., and to P. Hanmer, Regent Enterprises, Liverpool, for confusing their names. I am afraid I referred to the latter gentleman instead of Mr. Hamer while recording the details of the variety concert that he ran at Ashton to provide comforts for men of the Manchester Regiment. Sorry.

THE Gaiety, Manchester, operated by Harry Buxton, suffered a disappointment when, on December 20, the City Watch Committee declined to grant it a stage play licence on the grounds of inadequate exit from stalls and pit. A £60 variety bill had been arranged in expectation of reopening. The Gaiety has had a long and eventful career, alternating between stage and film shows during the last 40 years. As recently as December 14, Harry Buxton expressed his confidence in the KINE. that the Gaiety would go forward according to schedule. THE STROLLER.

"THE WIND" HELD UP

Kine. New York Cable from Motion Picture Herald

SELZNICK SAYS "Gone with the Wind" British distribution has been delayed until the currency situation is cleared.

HE ANNOUNCES THAT he will release through U.A. indefinitely; he has refused an interest in U.A. as he wants no part in distributing company.

GOLDWYN NOTIFIES U.A. that the termination of his release contract will not affect "Raffles." Murray Silverstone replies that U.A. considers contract still effective through to 1945, and will fight legally the move to break the pact. He also says that the Fairbanks estate must offer U.A. stock to the company first if planning to sell.

THE LOEW PROFIT is $9,841,530 for year ending August 31, and compares with $9,924,934 for the previous year.

Close-Ups

By

Screencomber

OLD SCREENCOMBER'S FORECAST FOR 1940

JAN. 1.—A dark dreary day of wasted endeavour. Herr Adolf Screencomber, "the Mad Dog of Wardour Street," not expected to last the day. . . . Has herr of the dog that bit him, goes further and has two herrs . . . Herr! herr! Strong suspicion that dog must have had rabies. . . . Decides to go the whole dog.

JAN. 5.—Alex Korda either arrives from, or leaves for, America *via Clipper* or *Rex*. Announces to astonished English or American Pressmen (dependent on which way he is going) that he plans to cancel "Lawrence of Arabia" pointing out it would necessitate many of the juveniles originally scheduled for the rôle shaving off their long, white beards and getting out their bathchairs.

JAN. 8.—Herbert Wilcox announces Anna Neagle has secured year's acting plum—"Victoria."

JAN. 10.—Film critics not invited to showing of Marlene Dietrich in "Destry Rides Again." . . . Enthusiastic audience of sports writers claim "Legs" Dietrich as greatest ring discovery since Joe Louis.

JAN. 20.—Alex Korda either leaves for America or arrives in England, and makes important announcement to either the London or the New York film newswriters.

JAN. 30.—Herbert Wilcox announces Anna Neagle will star in a cavalcade of coaching days—"Victoria."

FEB. 1.—Sam Eckman shows "Gone With the Wind" to the London critics.

FEB. 2.—Sam Eckman still showing "Gone With the Wind" to the London critics.

FEB. 28.—London critics having now seen last reel of "Gone With the Wind" have forgotten how it all started. Sam Eckman starts showing "Gone With the Wind" to the London critics all over again.

MAR. 8.—Herbert Wilcox announces Anna Neagle will star in a story about a great railway terminus—"Victoria."

MAR. 10.—Trade still intrigued about Charles Laughton's make-up in "Hunchback," but do I care?—Notter dam!

MAR. 10.—Exhibitors complaining blackout ruining business.

MAR. 19.—Exhibitors complaining that lighter evenings are keeping people away from the kinemas.

MARCH 30.—Exhibitors just complaining.

APRIL 1.—Herbert Wilcox announces Anna Neagle in a tale of the embankment—"Victoria."

APRIL 5.—Sidney Bernstein proudly announces owing to the continued increase in living rewind boy is now earning more than he is.

APRIL 6.—Well-known Scots theatre owner, touched by Bernstein's generosity, announces increase of saxpence to all managers.

APRIL 8.—Mass funeral of surprised Scots theatre owner's managers.

APRIL 14.—Herbert Wilcox announces conflicting reports about Miss Neagle's next rôle is making Anna cross—Victoria?

APRIL 20.—West-End theatre managers protest to Sir John Anderson light evenings driving people away from the kinemas and demand that he immediately devise some form of daylight screening.

MAY 1.—Marlene Dietrich announces retirement from screen in favour of ring career.

MAY 10.—Garbo announces she will only consider comedy rôles in future.

MAY 20.—Marx Bros. to appear in "Hamlet" with Mae West as Ophelia.

MAY 30.—Herbert Wilcox announces Anna Neagle will star in great aquatic spectacle. Anna reported practising Falls for—"Victoria."

JUNE 1.—Government reach decision on food stock supplies and decide to empty studios. Committee of British producers point out that they did that very successfully themselves, back in the boom years.

JUNE 6.—Year's first heat wave has West-End managers protesting that Sir John Anderson immediately take steps to turn off the heat.

JUNE 12.—Big film Press reception fiasco when critics fail to recognise first caviare of the year.

JULY 1.—Producers protest unable to make pictures now Government has removed jam stocks from studios, explaining they want jam on it. Pointed out that previous history indicates they are pastmasters at providing the jam.

AUGUST 1.—Screencomber leaves for well-earned holidays. Local hostelries close down for the duration.

OCT. 31.—Well-known film executive observing age-old Hallowe'en custom, looks in mirror to see his future bride.

NOV. 1.—Well-known film executive buys new mirror.

NOV. 5.—Wart Winkleheim inadvertently lets guys responsible plead mistaken identity. "Screencomber" well lit; guys responsible claim force of habit.

DEC. 31.—Alex. Korda and Herbert Wilcox reach compromise. Anna Neagle to be starred in "Nurse Victoria of Arabia."

At the Columbia Studio Joseph Friedman meets Cary Grant, who is making HIS GIRL FRIDAY with Rosalind Russell

ROY SIMMONDS PASSES

WARM TRIBUTE BY A COLLEAGUE

ALTHOUGH the Trade had known of Roy Simmonds' serious illness, which had extended into months, the news of his death at the age of 51, on December 21, came, in a way, as a shock, for news of him had suggested an improvement, although slow, in his condition.

From the moment of his entry into the Fox Film Co. as publicity director those who had contacted him became immediately aware of his grasp of and absorption in his job. His brisk, staccato manner of handling situations was the outward expression of an orderly mind carrying out a task with confidence and ability.

On 20th-Fox Board

When he was promoted to become a director of 20th Century-Fox in this country that promotion was recognised as a just reward for able service conscientiously rendered, and he was widely congratulated.

His old chief at Joseph Lyons and Co., W. Buchanan Taylor, who took over Roy's 20th-Fox post when it was realised that the illness would be of long duration, pays a tribute in the following words:—

There goes one of the finest chaps I ever knew—Roy Simmonds!

It is easy as a rule to say nice things about a man who has passed, but not often does one hear unanimous approbation for a man who still lives. That was Roy's lot. In my 15 years' knowledge of him I never heard a derogatory word about him.

I would like to add that not once in that time was there occasion for complaint about his work or his attention to it. When Roy was asked to do something one could consider it done—and done well.

Modesty was one of his most marked characteristics. When he came out of the Army he held the rank of major and was entitled to continue to describe himself as such. Except at military reunions he never used it. There must be scores of acquaintances who did not know he held such rank. Nor did many know that he was honoured with the O.B.E.

Genuine

His appearance in filmland was marked by approbation of most of the other inhabitants. They received into the fold an exceptional man, who gave added distinction and dignity to the Industry. We shall miss him very much.

Roy Simmonds was born in Edinburgh, son of a journalist who moved to Croydon, where he learned his newspaper lessons. He was in India when the war of 1914 broke out and promptly joined up as dispatch-rider with the Indian Cavalry. He was gassed, but continued throughout the war. Then he started on a tour of the world. He went out to Tasmania, where his father was editing the principal paper in Hobart, the capital. While there he remarked that Lord Northcliffe, also touring the world, was in Australia. Lord Northcliffe asked him why he was wasting his time in Tasmania, and invited him to join one of the papers at Carmelite House. Hence his appearance on the staff, several months later, of the London *Evening News*.

SOUND CITY (FILMS) REPORT

By Our City Editor

In Sound City's report for the year to May 31 is a striking commentary on conditions in the British film Industry. The profit and loss account shows a working loss of £30,200, primarily the result of depreciation of stocks through large limitations.

After deduction of interest and fees, the loss is £37,500, against a profit of £3,100.

Investments and debts are written down by £96,700, making a total debit balance for the year of £147,200.

These unfortunate results are in the past the outcome of changed legal requirements as to the quota of British films and of the resultant lack of confidence which has blocked the flow of finance into the producing Industry.

The directors have been courageous in dealing with investments and stocks, but there may be the need for still further sacrifices.

THE NEW S.O. PROCEDURE

Local G.O.C.'s Certificate Will Replace Town's Meeting

THE anticipated revision of the terms of the Sunday Entertainments Act has been published by the Home Office which has taken action under the Defence Regulations.

UNDER THE NEW PROCEDURE, WHICH MAY BE INITIATED BY THE LOCAL SERVICE AUTHORITY, COUNCILS MAY GRANT SUNDAY OPENING WITHOUT RECOURSE TO A TOWN'S MEETING OR POLL.

The Order applies only to England and Wales and is for the duration of the war only.

The new procedure is designed to facilitate the opening of kinemas in areas where there are large numbers of His Majesty's Forces. The Order states:

Under the provisions of the Sunday Entertainments Act, 1932, draft Orders to authorise Sunday opening cannot be submitted by boroughs or urban districts without a public meeting of local government electors being held, and without a poll if one is demanded by one hundred electors, or by rural districts without a local inquiry.

A Defence Regulation has now been made which modifies this procedure.

The regulation provides that on receipt of a certificate from the competent Naval, Military, or Air Force authority, that, having regard to the large numbers of His Majesty's Forces quartered in or in the neighbourhood of a particular area, it is expedient that the kinemas should be opened on Sundays, the council of a borough or urban or rural district may, if they so decide, after giving the prescribed notice, submit a draft Order to the Home Secretary without a meeting of local government electors or a poll, or, in the case of rural districts, without a local inquiry.

An Order so submitted will be laid before Parliament by the Secretary of State, and will not become operative until it has received the approval of both Houses.

The power to open kinemas on Sundays under this emergency procedure will be brought to an end when the Defence Regulation ceases to be in force.

As the Sunday Entertainments Act does not apply outside England and Wales, the scope of the new regulation is similarly limited.

A circular on the subject will be issued shortly by the Home Office to the local authorities concerned.

MORE WEST COUNTRY S.O. PERMITS

Dursley and Calne

Dursley magistrates have given permission to the Regal, Dursley, to open on Sundays on the condition that 10 per cent. of the net takings are given to the Red Cross, and that the films shown are submitted to a sub-committee of the magistrates for approval.

The application was supported by the police on the ground that the conditions prevailing in the town at present made opening desirable. The Sunday performances will commence in the New Year.

Another West Country town, Calne, is also now having Sunday film shows, permission having been granted to the Palace Theatre to open on Sundays and also on Christmas Day.

HALF-PRICE ADMISSIONS

Council's Appeal to Exhibitors

Alfreton (Derbyshire) exhibitors are to be asked to admit men and women in uniform at half-price immediately.

This resolution was carried at last week's meeting of the U.D. Council, when the suggestion was debated that Sunday opening facilities in the interests of soldiers should be granted.

The suitability of Sunday films was agreed to and steps to ascertain the war time procedure are being taken by the Clerk.

Leeds Onslaught on the General Council

Continued from page 3

nine members who co-opted others they wanted.

The CHAIRMAN: There are certain officials—and a few stooges they want.

An appeal was made by CHARLES METCALFE for people in the Trade not to make up their minds on the proposed co-operative scheme until all the facts were before them. In mentioning the sub-committee appointed to meet British producers with a view to formulating such a scheme, he recalled that references had been made to the B.I.E.D. in certain quarters. His comment was that the scheme was not such a bad one and was not much different from that of the B.I.E.D.

JACK PRENDERGAST took the opportunity of endorsing that one of the snags was paying 9 per cent. for capital, he added, and reminded his hearers that three of the exhibitor directors of the B.I.E.D., of which he was one, had lost very substantial sums of money in endeavouring to see it through.

Production Problem

"Every exhibitor should give the utmost consideration to the men working on this job," the CHAIRMAN said. "They get few thanks and they have a lot of problems and a lot of hard work to face. In view of the circumstances, I think people should withhold judgment until they deliver such a scheme.

"Some scheme is going to be necessary. I should not be surprised that if they do not come forward with a scheme, the Government may provide one for us that would not be so good as a voluntary scheme."

MR. METCALFE thought the Government, by helping towards cheaper capital, had the means of solving the problem which was the difficulty with the B.I.E.D.

MR. PRENDERGAST expressed the view that proper management under the right men had a chance.

War Risks Insurance

MR. METCALFE: There is a tendency to criticise without hearing the full facts, and merely on rumours. A similar thing happened with regard to the suggestion of war time insurance, which came from Leeds. It never was debated; they just said they did not want it, and no intelligent consideration was given to it.

Now the Associations of Commerce, 71 of them, were coming out and urging that something should be done which is very little different to the sort of thing that was outlined here. I think it is a pity that certain things like this which might be useful to the Industry are killed before they are alive.

A strong view that more professional experience should be applied to the running of entertainment for the troops was expressed.

This arose when the mention was made that the President of the C.E.A. (Mr. Hinge) had accepted the position of adviser on exhibition matters to the N.A.A.F.I., and had since been invited to head the North Regional Committee of the N.A.A.F.I.

MR. METCALFE said that nobody could be more suitable on exhibition matters. But he had an idea that Mr. Hinge would not be called upon very often. Too many institutions in connection with war matters had learned the art of camouflage. He believed this appointment was merely camouflage, so that if N.A.A.F.I. comes in for criticism it could be said they had consulted their expert adviser. The provision of kinema entertainment for the armed forces at home and in France entailed much more than the supply of films and involved the spending of very large sums of money. "I have heard the sum said to be set aside for the purpose stated to be £600,000," said Mr. Metcalfe.

"The War Office evidently thought that there should be some supervision by experienced Trade people, and Major-General Beith appointed Sir Adrian Baillie as liaison with Trade representatives. The C.E.A. and K.R.S. appointed representatives on a committee, which met once. Then a representative of the N.A.A.F.I. told the committee that some of the things they proposed to do had already been entrusted to the N.A.A.F.I. The upshot was that the meeting closed to allow Sir Adrian Baillie to find out exactly what the functions of the committee were to be. It has never met since, nor have I, a member of it, received any communication regarding it.

Service Film Muddle

"According to unofficial reports, a meeting took place between Major-General Beith, Sir Adrian Baillie, and representatives of N.A.A.F.I., when it was made plain that N.A.A.F.I. were having no experienced people poking their noses in."

The CHAIRMAN commented that N.A.A.F.I. could not be a "closed shop." The problem as to whether the troops should be charged or not should be left to the men who are in charge of the troops.

MR. METCALFE said he did not see how these people could run film shows and buy films, etc., as well as professional people could. When the question of mobile film units came up he was told they had paid as much as £1,800 and found them unsuitable for work abroad. We know they could be made for much less than that. He thought many could be got free of cost from firms who would be willing to present them if it would be said "This entertainment comes by courtesy of ————————." There has been a suggestion that the C.E.A. should take this in hand.

His own inquiries from responsible persons elicited that they had all they wanted, and the C.E.A., which thought this should be a national effort, had been astounded with this information. He thought they should be concerned with reports of a possible circuit of camp kinemas. The kind of stuff that was put on warranted their consideration. They could not overlook what was served up to the old militia.

SHEFFIELD'S ADVERTISING QUESTIONNAIRE

Decision Deferred to Next Meeting

TOO MANY POSTERS

DISCUSSIONS on poster and newspaper advertising, at the monthly meeting of the Sheffield Branch, took a major portion of the proceedings, but although the matter was deferred for another month, statistics as compiled from the questionnaire sent out to members gave a basis on which to work. There was again a good attendance under the chairmanship of Coun. Harold S. Cent.

Regarding poster and newspaper advertising, the CHAIRMAN said they had all received, since the last meeting, the questionnaire sent out by the secretary. The return had been fairly representative. Out of 53 Sheffield kinemas 44 had replied to the questions.

The Secretary (ARNOLD R. FAVELL) said it had been very difficult to summarise the questionnaire replies.

To the first question: "Are you in favour of the abolition of poster advertising on public hoardings?" 35 had answered in the affirmative, and two "Yes," with certain conditions attached. Seven were against abolition.

To "Are you willing to abide by the decision of the majority?" 33 replied "Yes"; three qualified their assent and eight were against.

To "Are you in favour of uniform advertising?" 34 were for; five subject to conditions; and five against. Thirty-five were willing to abide by the majority vote, two were willing, subject to conditions, and five against.

MR. FAVELL said, in regard to newspaper advertising, the majority would definitely be for the suggested scheme if there were separate schemes for central and for suburban halls. It was a question of space to be taken, and some wanted a separate alphabetical list for central halls.

LEN SULLIVAN (Central P.H.): I think the members are rather misled because on the circular it says that many other cities—Birmingham, Manchester, etc.—have a scheme whereby halls take advertisements in alphabetical order. The copies of the papers I have do not confirm this. It is misleading from a first-run hall point of view.

The CHAIRMAN said he agreed. On referring to the Birmingham correspondence again it was found that first-run houses used another page altogether from suburbans, but he believed there was uniformity in regard to the size of the advertisements. He suggested that the five central houses have a round-table conference and discuss the matter among themselves.

Too Many Posters

A. R. FAVELL, referring to six-sheet posters, said there were so many out that they were not noticed and halls would perhaps be pleased to get rid of them. But there were one or two positions with hand-written posters he would like to retain.

S. KIRKHAM said the questionnaire asked for plain answers, "Yes" or "No." If they were going to qualify them the questionnaire would fall to the ground.

DENNIS C. WALLS said he thought the best way was to have stock posters on any sites retained and not indicating current shows, but several members said they would not pay for sites like that.

MR. REA said that posters were not half the value now. MR. SULLIVAN said in a few months there would be plenty of daylight.

LEN SHAW: If there is a majority all posters must come down. The scheme would be no good in bits and pieces. I do not want to do away with ours, but we are willing to abide by the majority vote.

MR. WALLS said the proof of the pudding was in the eating. Birmingham had not been seriously affected. Others had dispensed with posters and proved it economical to do so.

MR. KIRKHAM: The first-run houses should be able to run as a separate entity from suburbans.

The CHAIRMAN: Could the matter be discussed through the local Emergency Committee with a view to putting out an amended questionnaire incorporating the points raised? He failed to see why people should be terribly in love with posters. One of the biggest circuits had given them up.

MR. SULLIVAN said he agreed, but if they were spending in other directions, where did the saving come in?

MR. KELTON suggested that the chairman and secretary meet the dissentients to the last questionnaire. MR. WALLS gave an example of cutting posters out over wide areas and only in two cases did patrons make any comment.

It was carried that poster advertising be brought up at the next meeting.

Press Announcements

Regarding newspaper advertising, MR. WALLS said he was not too keen on the Birmingham scheme, which was too stereotyped and not enough was left to the initiative of the managers. He would rather have the Manchester system where nobody had more than one inch single column display advertising.

MR. KELTON said most of the Sheffield suburban halls were satisfied with the scheme in existence.

The CHAIRMAN said in the covering letter it had not been explained to central houses that uniformity of space was desired. The circulation side must be taken into account. He would suggest something standardised as being ample, because when people wanted to go to places of amusement they only wanted to know the titles; they already knew sufficient about the films from the reports in the various papers.

MR. WALLS said managers should at least have some latitude in arranging layouts even if they took only one-inch single-column advertisements. MR. REA: Is it our suggestion that first-run houses take one inch from Monday to Friday, inclusive, and 1½ in. on Saturdays? We are prepared to do that.

It was carried that this problem, too, be discussed at the next meeting. In the meantime, managements who had replied negatively in the questionnaire would be visited.

Sheffield's War Fund

The SECRETARY said that so far members had subscribed £50 towards a local war fund.

Regarding collections to be made from patrons for a local fund, it was carried that it be left to individual members.

Regarding the question of another collection, MR. KIRKHAM said he was against patrons being "tapped." In time, collecting boxes became permanent structures.

The Annual Dinner

The SECRETARY said the annual dinner dance would be held at the Grand Hotel on January 18, with dinner from 7 to 7.30 p.m. The function would be on until 2 o'clock.

Sceptics

In his delegate's report, MR. FAVELL said the co-operative film scheme suggested bristled with difficulties. When he dealt with Mr. Stanley's scheme there was a certain amount of ironic laughter. "When we get further particulars we shall have to go into the scheme," he added. Several members in unison: "Do not bother."

Two Losses

Earlier in the meeting COUN. GENT referred to the passing of Harry Dawson, South Yorkshire representative for M-G-M. He said: "He was a man who was esteemed by every exhibitor in the territory. He was always willing to help those who had fallen on bad times." The Chairman also referred to the passing of Gordon Viner, who, up to August last, was a member of the branch. He had died suddenly. As a mark of respect the members stood in silence.

ICE-CREAM SPILT OVER PATRON

Kinema Wins Action

A ruling of considerable importance to theatrical and kinema proprietors was given at Plymouth County Court last week by His Honour Judge Lias in favour of a kinema proprietor, with costs.

A claim for damages was made by Louis Spear, of 39, Headland Park, Plymouth, through ice cream being spilled on a suit of clothes while he was at the Palace Theatre, Plymouth, was made against Mrs. Mary Hoyle, who is the proprietor of the theatre and of the Cinedrome, Plymouth.

Plaintiff said that while seated in his place a man came from the direction of the bar with a saucer full of milky ice cream, and dropped it over him. He contended that this suit was completely spoilt. He held that the serving of ice cream at the bar, and the allowing of it to be taken by the purchaser to his seat, passing other persons seated, constituted negligence on the part of the proprietors.

For the defence it was urged that in the first place the ice cream was not sold at the bar, but was obtained from one of the attendants in the usual way. It was further contended that the spilling of the ice was a pure accident.

His Honour, giving judgment, said that in order to succeed in his claim the plaintiff had to prove that the defendant, by her servant, or servants, had been guilty of negligence, or lack of proper care. There was nothing negligent in supplying ice cream to a person who was sober. After the ice cream had been supplied the future conveyance was in the hands of the purchaser. If that person were careless in handling it, or caused damage to another person's clothing, then he was the person the claim should be made against.

BARRY TIVOLI OPENS

BARRY'S new £20,000 Tivoli was opened by the Mayor on Saturday afternoon. Entirely a local project, the theatre, which seats 850, was designed by Mr. James Wallace, of Cardiff, and been built by Messrs. Vickery Bros. on a site in Barry's main shopping thoroughfare.

Emergency plant has been installed to retain complete safety house lighting in the event of a blackout, and a reinforced concrete basement provides adequate shelter in the event of an air raid.

Cyril Pennington, Regal, Sheffield, raised something in the region of £40 in a concert for funds for local war charities.

Middlesex Education Committee has refused to grant licences for children to appear in entertainments in vulnerable areas.

James Cagney, Priscilla Lane and Humphrey Bogart are leads in THE ROARING TWENTIES, shortly to be Trade shown by Warner Bros.

Film Auctions to Avoid Rental Problems

SCOTS EXHIBITORS' ATTITUDE TOWARDS GENERAL S.O.

SUNDAY opening, complicated by the frowns of the kirk and the wish of the public, was a hotly argued subject at last week's meeting of the Scottish Branch, which also tackled once more the question of film rentals. This proved so involved that a special meeting is to be called in the hope of a satisfactory policy being agreed upon. H. W. Morton presided.

Although the question of film rentals was the most important on the agenda and the members had been specially summoned, the subject was reached so late that it was ultimately decided that the executive should discuss whether or not a special meeting of the branch should be called. Various suggestions made by members were also remitted to them for consideration.

One of these came from ROBERT B. PEAT, of Coatbridge, who described it as revolutionary. If it were adopted it would rid the Industry of many of its thorny problems, including the barring clause.

The whole question of film rentals came down to this—the renters had something to sell and the exhibitors were the purchasers. Why not then have a market, a film market, once a week or once a month? The highest bidder would get the first run and the succeeding runs could be bid in the same manner as the butcher bids for his meat.

He put that forward as a suggestion. He knew it was revolutionary, but what had not been tried before was worth trying. He did not see why it should not work.

A. E. PICKARD said the question of film rentals would ultimately be settled politically and that was the way their Trade would be purified.

Replying to Mr. Peat's suggestion, a member called attention to the fact that some Scottish bookings, particularly the circuits, were done in London, and answering this criticism MR. PEAT said that films for Scotland would be booked in Scotland in an open market.

He thought it was a scheme the renters would "cotton on to" and the exhibitors would get a better chance of a faster run if they wanted it. Above all, the public demand on a market for films was the finest indication the producer could get for the quality of supply and demand. Under present conditions the producer had no indication.

GEORGE KEMP, of Saltcoats, also suggested a sliding scale. Let every film upon its percentage start at 20 per cent. and the figures be worked out. A film might be worth 50 per cent. in Glasgow, but it might only be worth 25 per cent. in Saltcoats.

HORACE CONALL (Glasgow) made the suggestion that the association should do away with the film markings. Instead, the reviewer should give his opinion of the films in his report, so that it would enable exhibitors more successfully to book their films as winners.

The Chairman (H. W. MORTON), in remitting the whole question to the executive, said the circuits were not to blame for the higher rentals. He himself knew of them paying 20 per cent. for a film, and no independent exhibitor could get films at that price. It was the independents themselves who put up the prices against themselves.

Charity Sunday Shows

JOHN R. TURNER (the secretary) said that under discussion by the Glasgow committee was the question of opening for war charities.

DAVID A. STEWART (Glasgow), expanding the report of the discussion by the Glasgow Committee, said that the committee had decided unanimously so far as the committee was concerned, that it would be in the interests of the kinema Industry that they formed a central committee.

Several of the members from various parts of Scotland had been inundated by requests for shows. It was to avoid that overlapping that the committee was formed and with that object in view they recommended not a Glasgow charity effort but a Scottish one.

He assured the branch that the Glasgow Committee was 100 per cent. in favour of this effort for war charities, for it would be far better to have one effort rather than to have divided efforts.

MR. TURNER later explained that the first thing the committee had in view was the cutting down as much as possible of the various applications which were being made for charity.

They recommended to the exhibitors in the various districts a united effort for Scotland, that they agree to open one Sunday in conjunction with the others in their particular towns, that the kinemas will open on a Sunday for war charities, and that the proceeds of these openings will be dealt with locally.

The idea was that the exhibitors, plus a local representative, should get together and have their committee arrange their kinema opening and that the proceeds to be allocated locally by that committee.

All that the branch required was that the town advise them they had opened, the amount they had collected, and that they had allocated it to such and such a fund.

At the end of the day the Scottish branch would be in the position to state that the kinema Trade had collected so much for war charities, and that such and such a sum had been distributed.

MR. STEWART said that the renters welcomed a combined charity effort because they, too, had been inundated by requests for Sunday shows.

General Sunday Opening

GEORGE SINGLETON pointed out that 25 per cent. of the proceeds would go to the Scottish Trade Benevolent Fund.

The Baldwin Fund was mentioned by MR. PEAT, who asked if this method could not be used instead of opening on a Sunday. He would suggest that if they were asked for a subscription on the lines of the Baldwin Relief Fund they should do so and keep their consciences clean, because it seemed to him to be the thin end of the wedge for commercial Sunday opening.

GEORGE URIE SCOTT said that the Baldwin Fund method was not feasible now. The renters would not do it.

"Is that because it was for a certain section of the community?" asked MR. PEAT, and when MR. SCOTT nodded, added: "That is grossly unfair, and I don't think that exhibitors would have agreed to it if they had known about it at the time. We have been against Sunday opening in the past, and I don't know what there is to be left away from the established principles of the branch."

Only One Sunday

MR. SINGLETON remarked that the opening of kinemas on a Sunday as it was going just now was a grave reflection on the Trade. The renters were heartily sick of the position and they were receiving hundreds of applications, not so much from Glasgow, but from the country districts. After further discussion, in which MR. PEAT reiterated that the final say for opening kinemas on a Sunday came from London from the board of directors, not the C.E.A., it was proposed and agreed that it be recommended "that the Scottish Trade should make one Sunday opening, and one Sunday only, in 1940, for war charities." The proposal negative was moved, but this was defeated.

If the Public Wants It——

RITSON BENNELL said that they were servants of the public, and if there were no adequate demand by the public they would be obliged to open on a Sunday.

GEORGE SINGLETON said although he was against Sunday opening he was quite convinced that if a plebiscite were taken in Glasgow the majority of people would vote in favour of Sunday opening.

MR. BENNELL moved that—

> "This meeting wishes to emphasise that no demand for Sunday commercial opening has been put forward by this association. At the same time they recognise that they are public caterers and reserve the right to reconsider the question should a demand on the part of the public appear to justify it."

Mr. Bennell's amendment was defeated, the branch agreeing to send to all presbyteries and churches that at the present time the Scottish branch does not desire Sunday opening.

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AS SAFE AS THE ROCK OF GIBRALTAR

JACK BUCHANAN

The MIDDLE WATCH

by IAN HAY and STEPHEN KING-HALL

'The BEST in 1931!'

1931

Awarded to BRITISH INTERNATIONAL PICTURES Ltd by THE FILM WEEKLY for the production of THE MIDDLE WATCH chosen by the readers of The Film Weekly as the Best British Film of the Year

Editor

ASSOCIATED BRITISH PICTURE CORPN. LTD. FILM HOUSE WARDOUR STREET

— "WILL RANK AMONG THE BOX-OFFICE TRIUMPHS OF 1940" Says "CINEMA"

ANOTHER NAVAL VI

"Impartial"
"It is a bright and clever play and all through. . . . It is one of Jac happiest screen appearances. . . . deliciously amusing entertainment. . light comedy entertainment for all c

George Munro, "Empire News"
"This film will make money."

Reg. Whitley, "Daily Mirror"
"A really first-class comedy. . . . I film a lot."

Pat Mannock, "Daily Herald"
"A grand and well-timed idea. . . ."

Michael Driver, "Reynolds News"
"Good, clean fun."

Isolene Thompson, "Sunday Express"
"This evergreen naval farce can't he success."

Elspeth Grant, "Daily Sketch"
"The Buchanan charm never fails. . . laughs."

Seton Margrave, "Daily Mail"
"Family entertainment. . . . Jack Buch a cheerful and excellent performance."

A. Jympson Harman, "Evening News"
"There seems no end to the simple that can be got out of this popular con

A. T. Borthwick, "News Chronicle"
"A chuckling new edition of the film. . . show."

"News of the World"
"A speedy farce."

A. E. Wilson, "The Star"
"There can be no doubt about its repeate larity. . . . Gay and sea-breezy producti

Anthony Gibbs, "Sunday Chronicle"
"Just the sort of thing for sailors on leav

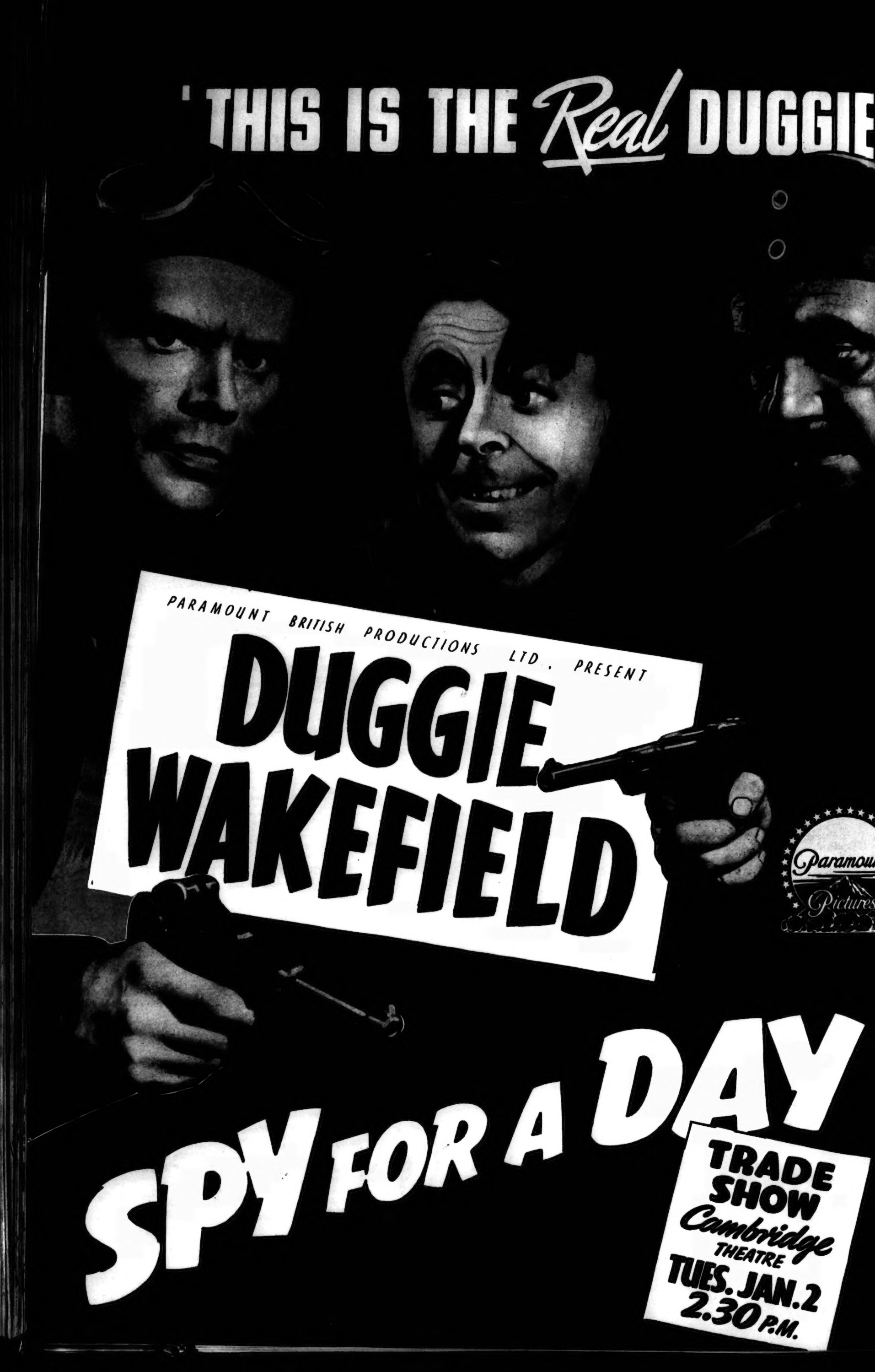
"Faulkner"
"Just the film for driving away the 'blues' you will have no trouble in selling to your eager to laugh, and ready to enjoy the fun of naval life. Well done, enjoyable to all v it. . . . It is a film for the populace anywh

"Cinema"
"Boisterous fun in new version of 'The Watch.' . . . Will rank among the box triumphs of 1940. . . . Absolutely 'made' f delight of British patrons."

"Kine"
"Fun without offence. . . . It has the spice without its limitations. . . . Box-office sta booking for the masses and the family."

"Daily Film Renter"
"Still as good as ever. . . . The comedy h 1931, which may also bid to rank as a co hit of 1940."

'THIS IS THE *Real* DUGGIE



PARAMOUNT BRITISH PRODUCTIONS LTD. PRESENT

DUGGIE WAKEFIELD

SPY FOR A DAY

TRADE SHOW
Cambridge THEATRE
TUES. JAN. 2
2.30 P.M.

Paul Lukas, Jane Baxter, Kay Walsh, Robert Douglas in THE CHINESE BUNGALOW, which British Lion will Trade show at the New Gallery on Wednesday

London Trade Show Diary

SCREENING BETWEEN DEC. 28—JAN. 3

Monday

Return to Yesterday (*A.B.F.D.*)

"U." New Gallery. 3 p.m.

Cast: Clive Brook, Anna Lee, Dame May Whitty, Hartley Power, Milton Rosmer, David Tree, Olga Lindo, Garry Marsh, Elliot Mason, O. B. Clarence. **Producer:** Michael Balcon. **Director:** Robert Stevenson.

In "Return to Yesterday" the same team responsible for the successful "The Ware Case" is reunited, Clive Brook, the star, Robert Stevenson, the director, and Michael Balcon, the producer. Clive Brook's debonair and light creation in "The Ware Case" brought for this international star a new wave of popularity all over the country. He follows it up with a character in an even lighter vein.

"Return to Yesterday" is based on the Robert Morley stage success, "Goodness, How Sad," and Brook enacts the part of an English actor who becomes a Hollywood idol, and who returns to this country to try to find the happiness that eluded him when he became famous.

It is a charming, nostalgic, romantic comedy, as pretty a love story as has ever graced the screen, and few audiences will fail to be moved by the young girl's youthful infatuation for the experienced man of the world (Anna Lee plays the part of the girl), and the man's final sacrifice of throwing away the happiness he has at last found in order that he should not spoil the girl's life.

Tuesday

Sing As We Go (*A.B.F.D.*)

New Gallery Kinema. 11 a.m.

Cast: Gracie Fields, John Loder, Dorothy Hyson, Stanley Holloway, Lawrence Grossmith, Arthur Sinclair. **Director:** Basil Dean.

The story opens with Gracie as a Lancashire mill girl. The mill closing down, she sets off for Blackpool on her "bike" to seek a "job," first as a waitress in a boarding-house, then as assistant to a fortune teller, as a singer in a song-plugging booth, as the "human spider" in a magicians' show, unconscious winner of a bike marathon. Her "jobs" and adventures finally conclude with the reopening of the mill, with Gracie's triumphant re-entry at the head of the happy people.

Spy for a Day (*Paramount*)

Cambridge. 2.30 p.m.

Cast: Duggie Wakefield, Paddy Browne, Jack Allen, Albert Lieven, Nicholas Hannen, Gibb McLaughlin, Alan Jeayes, Alf Goddard, George Hayes, Eliot Makeham, Hay Petrie, O. B. Clarence. **Director:** Mario Zampi.

"Spy for a Day" is the story of a simple, likeable country youth, the butt of the village, who becomes involved in a spy plot. His amazing adventures at the front and behind the lines result in a transformation in his character and when he eventually returns to the peaceful village life he is no longer the simpleton of the community but a person of considerable standing and importance.

Through his remarkable resemblance to a celebrated German spy, Duggie becomes the object of warm and embarrassing attentions from both the Allied and the enemy forces and faces a firing party before his identity is finally cleared up.

The Proud Valley (*A.B.F.D.*)

"A." New Gallery. 3 p.m.

Cast: Paul Robeson, Edward Chapman, Edward Rigby, Simon Lack, Rachel Thomas, Janet Johnson, Dilys Davies, Charles Williams, Clifford Evans, Jack Jones, Dilys Thomas, George Merritt. **Producer:** Michael Balcon. **Director:** Pen Tennyson.

In "The Proud Valley" (former title, "David Goliath") Ealing Studios have delivered a completely out-of-the-rut entertainment, something novel, arresting and combining in its appeal tense drama, human domestic comedy and glorious singing.

"The Proud Valley" abounds with angles for the showman. Its star, Paul Robeson, has refused to appear in films for over two years until this subject was offered him, and his vast following will flock to see their favourite. Then, again, the film introduces to the film public Britain's first war time star discovery, 35-year-old Rachel Thomas, whose performance has drawn the most enthusiastic praise from those members of the Press who have seen some of the rushes from her scenes.

"The Proud Valley" has an inspiring and uplifting theme, showing the gallant fight of the Welsh miners, first of all for their own existence and, secondly, for the national good when war is declared.

Laugh It Off (*Anglo-American*)

Phœnix Theatre. 3 p.m.

Cast: Tommy Trinder, Jean Colin, Edward Lexy. **Director:** John Baxter.

Probably one of the most ambitious Tommy Trinder vehicles to date, "Laugh It Off" is the first of the new British National features to be completed at Walton-on-Thames, and in it the popular music-hall and cabaret star is featured with Jean Colin. It is also the first picture in which Trinder has been given a free hand to exploit his particular form of humour.

The story opens at the outbreak of war. Tommy and Jean Colin are stars of a Blackpool concert party. Tommy is called up and goes to join his unit, but falls foul of the sergeant-major. However, he stages a successful concert for the troops, is given a commission and put in charge of Divisional Entertainments.

The picture has some spectacular song moments in which a number of new hits are introduced in lavish settings. Geraldo and his Orchestra are also featured, whilst there is a strong supporting cast. The original screen play is by Bridget Boland and Austin Melford and the director is John Baxter.

Wednesday

The Chinese Bungalow (*British Lion*)

New Gallery. 2.30 p.m.

Cast: Paul Lukas, Jane Baxter, Robert Douglas and Kay Walsh. **Director:** George King.

Adapted from the famous stage play by Matheson Lang and Marion Osmond, "The Chinese Bungalow" possesses a colourful and intriguing background to the presentation of the difference in marital custom between East and West.

In this attractive screen drama Paul Lukas plays the rôle of a Chinese millionaire who marries an English cabaret star, but she rapidly becomes bored with life in his bungalow and turns for consolation to a young English planter. The climax of the story is reached when the Chinese discovers his wife's lack of fidelity, revenges himself on the man and tries to remove his wife in order to marry her sister, who is also staying in the bungalow.

The story reaches a breath-taking ending when the Chinese and his English rival drink together—and one of the two glasses contains poison.

Convicts at Large (*Equity-British*)

Monseigneur, Piccadilly. 10.45 a.m.

Cast: Ralph Forbes, Paula Stone, William Royle, John Kelly. **Directors:** Scott E. Beal and David A. Friedman.

"Convicts at Large" tells the story of mistaken identity and how it plays havoc with the life of Ralph Forbes, an architect, who falls in love with the radio voice of Paula Stone, a night-club singer. Forbes is "slugged" one night and stripped of his clothes. When he regains consciousness he dresses in some garments lying near by, which turn out to be the clothes of a gangster recently escaped from prison. At the night-club where Paula is employed he is mistaken for the gangster by the proprietor, who endeavours to do away with both of them. Their endeavour to escape and the intervention of the police provide a hurricane climax which is as suspenseful as it is exciting.

BRITISH LION'S NEW YEAR TRADE SHOW DRIVE

Paul Lukas' British Film Heads Important Schedule

A GREAT New Year group of seven Trade shows announced by S. W. Smith, managing director British Lion, comprises British and Republic product headed by the new Paul Lukas starring film "The Chinese Bungalow," which is to be Trade shown at the New Gallery on Wednesday, January 3, at 2.30 p.m.

Included in the group are several important new Republic productions headed by Edward Ellis in "Small Town Lawyer," and the Higgins Family in "Should Husbands Work?" "She Married a Cop," a sparkling comedy with music, starring Phil Regan and Jean Parker, and Arleen Whelan and Gordon Oliver are featured in "Spies at Work."

The complete schedule is as follows:—

"The Chinese Bungalow," New Gallery, Wednesday, January 3, 2.30 p.m.

"Small Town Lawyer," New Gallery, Thursday, January 4, 2.30 p.m.

"Should Husbands Marry?" New Gallery, Friday, January 5, 2.30 p.m.

"Blue Montana Skies," Own Theatre, Monday, January 8, 11 a.m.

"Danger Rides the Range," Own Theatre, Tuesday, January 9, 11 a.m.

"She Married a Cop," New Gallery, Tuesday, January 9, 2.30 p.m.

"Spies at Work," New Gallery, Wednesday, January 10, 2.30 p.m.

"The Chinese Bungalow" is a colourful story, rich in dramatic incident with strong conflicting emotions, played against an intriguing background. Famous as a stage play, always closely associated with the name of Matheson Lang, and later successful as a silent film, it has a title which is so well known that it can almost be considered a guarantee of box-office success. Backed up by a strong cast, headed by Paul Lukas, Jane Baxter, Robert Douglas and Kay Walsh, "The Chinese Bungalow," which George King directed, is potentially one of the year's biggest British box-office winners.

The story, set in China, tells of the never-changing difference between East and West, how the two civilisations, with their complexities and distinct traditions, cannot be reconciled.

Paul Lukas plays a Chinese millionaire, Yuan Sing, who marries a white girl, Sadie (Kay Walsh), and takes her to his up-river bungalow, where she soon becomes bored, and falls in love with a young English planter, Harold Marquess (Wallace Douglas). Discovering that his wife is unfaithful, Yuan kills her lover. Meanwhile he has fallen in love with her sister, Jane Baxter, who is living in the bungalow, but she is in love with Richard Marquess (Robert Douglas). Yuan locks the two women in their room and summons Richard to the bungalow and tells him how his brother died, and also that he will allow no further intrusion into his private affairs. The film then works up to a superb dramatic climax.

A Great New Character Role

Edward Ellis, the character star who gave a sensational performance in "A Man to Remember," and played the rôle of Andrew Jackson in "Man of Conquest" with such distinction, stars in "Small Town Lawyer," which gives him the warmest and most sympathetic rôle he has yet played.

Ellis is a country lawyer, who tempers justice with mercy. He has adopted Anita Louise, the daughter of a woman he convicted for murder, and has brought the girl up as his own child.

The truth about Anita's parentage is learned by Harold Huber, a gangster, who is charged with murder. He manages to get his trial transferred to Ellis's court, who the town people believe will show the gangster no mercy. But rather than allow the facts about Anita to be revealed, he lets Huber go free. The scandal which follows drives him from office. Ellis gets his successor, Robert Baldwin, who is in love with Anita, to reopen the case, as he can prove Huber's guilt. Before he can do so, however, Anita is circumstantially involved in a murder case, and Ellis defends her. The murder trial is the highlight of the film.

All the richness of the characters of the small town are skilfully woven into the story, and the atmosphere of the law courts is extremely well suggested. Edward Ellis gives a moving performance, reaching great acting heights in the final scenes, when he risks his own life to fasten the guilt on the real murderer. Dudley Murphy directed.

"Should Husbands Work?" is the latest and funniest of the Republic Higgins Family series, featuring James, Lucile and Russell Gleason, supported by Harry Davenport, Tommy Ryan and Berton Churchill. Gus Meins directed. The success of this new family group of pictures has prompted Republic to increase production budgets, and the result is that these films now assume first feature status.

The story of "Should Husbands Work?" introduces Pa as the manager of a cosmetic company, whose hope of a merger with a rival concern is destroyed by Ma, who reveals that Pa's firm is nearly broke. Pa then loses his job and nearly gets another with the rival firm, but is accidentally taken on one of Grandpa's fishing expeditions. Ma goes along to tell her husband's story to the board meeting and so impresses the directors that she is given the job. Pa then stays home and cooks the meals, does the work, while Ma goes out to the office to earn the money!

The picture is crammed with exciting comedy action, and full of good gags and hilarious situations.

Phil Regan as Singing Cop

"She Married a Cop" brings Phil Regan back to the screen in a gay romantic musical comedy in which Jean Parker is starred opposite the popular Irish-American tenor.

The story introduces Jean Parker, a film studio scout, who is trying to find a voice to "ghost" for "Paddy the Pig," a new cartoon character.

Phil Regan a young policeman, has to investigate complaints about the singing at Jean's house where the noise made by competitors for the job is driving her neighbours crazy. Discovering that Phil possesses a suitable voice, she arranges for him to have a test, which is successful, and he gets the job without knowing what it is for! Believing that he has a screen career ahead, Phil leaves the police and concentrates on his singing, not realising that only his voice is being used. Jean and Phil fall in love and are married before the film is shown. The preview is attended by all Phil's friends in the force, but when he sees the way his voice has been used, he rushes from the theatre in disgust and leaves Jean. The rest of the story is concerned with their eventual reconciliation.

The comedy and music are stressed, each playing an important feature in the film.

The supporting cast includes Jerome Cowan, Dorothea Kent, Benny Baker and Horace MacMahon, Sidney Salkow directed.

Phil Regan sings three new song hits, each a melodious tune particularly well suited to his pleasant voice and personality.

Topical Sabotage Story

"Spies at Work" is up-to-the-minute story which might have been taken from present-day newspapers. Featuring Arleen Whelan, Gordon Oliver, Charley Grapewin and Lucien Littlefield, it tells an interesting story about the attempts of a spy ring to sabotage American armament factories.

Gordon Oliver, a young engineer, is employed in an airplane factory, which, as the result of several machines having crashed, has been taken over by Government special investigators. It happens that vital machinery found to be sabotaged was completed in Oliver's own workshop, and he is arrested and charged with the murder of the airplane pilots. Oliver is in love with Arleen Whelan, a show girl, who, with the aid of a U.S. war veteran, Charley Grapewin, solves the problem and uncovers the real wreckers.

Gene Autry Goes North

In his latest subject, "Blue Montana Skies," Gene Autry temporarily deserts the rangelands of the west for the frozen north.

Supporting the Singing Cowboy are Smiley Burnette and June Storey.

Discovering the smuggling of fur pelts across the border, he decides to investigate and throws in with the Canadian North West Mounted Police, who are also trying to track down the smugglers.

A Western Circus Story

A three-ring circus is introduced into John Wayne's latest Western subject, "Danger Rides the Range."

The novel blending of the glamour of the circus and the thrills of the range are skilfully woven together. A young girl who owns a circus finds everything goes wrong for her until John Wayne discovers that her business manager is trying to ruin her in order to buy her property cheap.

Duggie Wakefield with George Hayes in a serio-comic incident in his new Paramount film SPY FOR A DAY, produced by Mario Zampi at Sound City

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Mutiny in the Big House (Pathe)—American.	81 min. (A)	Charles Bickford, Barton MacLane, Dennis Moore.	"Big House" melodrama, giving vigorous testimony to the physical courage and understanding of a typical prison chaplain. Story powerful and purposeful, acting vital, human angle strong, and thrills terrific.	Excellent general booking. Hardly suitable for children.
Remontons Les Champs-Elysees (Unity)—French.	99 min. (A)	Sacha Guitry	A pageant of history and amours connected with Paris's most famous Avenue des Champs-Elysees. Brilliantly acted and directed; witty, satirical, daring.	Excellent specialised hall booking. Not for juveniles.
***Spider, The (Gen. F.D.)—British.**	80 min. (A)	Diana Churchill, Derrick de Marney, Jean Gilley.	Comedy crime thriller, with a back-stage atmosphere. Story intriguing, team work very good, thrills big, and humorous relief bright. Mass appeal obvious.	Very good popular booking. Hardly suitable for youngsters.
			REISSUE.	
***Radio Pirates (New Realm)—British.**	66 min. (U)	Roy Fox, Teddy Brown, Hughie Green, Mary Lawson.	Novel presentation of a happy, amusing and musical comedy relating to broadcasting. Bright story, popular cast, good entertainment. Originally reviewed March 7, 1935.	Very good general booking for family halls. Should provide box-office results.

* A British Picture.

REVIEWS FOR SHOWMEN

Mutiny in the Big House

Pathé. American (A). Directed by William Nigh. Featuring Charles Bickford, Barton MacLane and Dennis Moore. 7,400 feet. Release not fixed.

"BIG HOUSE" melodrama giving vigorous testimony to the physical courage and spiritual acumen of the typical prison chaplain. There is no woman in the picture and, obviously, no romantic interest. Neither is there much light relief. The shortcomings and virtues of the American penal system are its drama and its entertainment. And these more than suffice.

Stern as it is, the film is refreshingly independent of conventional trimmings. Arresting truth, spectacular thrills, ingenuous humanity and powerful character drawing consolidate its invulnerable box-office might. Excellent general booking.

Story.—Johnny, a youth of college education, is forced by circumstances to commit crime. He is given a long term and sent to a big penitentiary. Father Joe, the prison chaplain, realises that he has been somewhat harshly treated, but his offers of sympathy and advice are rejected. In his bitterness Johnny listens to his tough, incorrigible cell-mate, Red.

Father Joe's second attempt to put Johnny on the right path is, however, more successful and the boy is transferred to the prison library. Red seizes an opportunity to use Johnny to organise a revolt, but this is quelled partly by Father Joe and partly by Johnny. Johnny is seriously wounded, but thanks to Father Joe he recovers and is paroled a new man.

Acting.—Charles Bickford is seen in a new rôle for him as Father Joe, but he is more than equal to it. He thrusts the story's formidable point well and truly home. Dennis Moore is convincing as Johnny, and Barton MacLane is in his element as the ruthless and incorrigible Red.

Pat Moriarty, William Royal, Charles Foy and Russell Hopton contribute vital and clever support.

Production.—Founded on actual fact, the picture illustrates with stark realism the great work being done by prison chaplains in the reclaiming of crooks. The authenticity of the prison atmosphere is confirmed by a grim recital of the mental agony endured by a man about to be executed, and spectacular revolt sequences in which guards and innocent prisoners are killed.

But grim as the melodrama's heritage is, it is not without a human side, and this is represented by the prison chaplain hero's interest in first offenders and others who are willing to mend their ways. Put another way, it is as a human document rather than as an essay in penitentiary sensationalism that the film lays indisputable claim to the attention of the generality of picturegoers. Mass appeal is a foregone conclusion, and atmosphere and technical presentation generally are excellent.

Points of Appeal.—Powerful and purposeful story, vivid and authentic technical presentation, terrific climax, human angle, flawless characterisation, and box-office title.

Charles Bickford and one of his flock in MUTINY IN THE BIG HOUSE (Pathe)

The Spider

Gen. F.D. British (A). Directed by Maurice Elvey. Featuring Diana Churchill, Derrick de Marney and Jean Gillie. 7,245 feet. Release not fixed.

COMEDY crime thriller, telling of marital co-operation in the apprehension of the mysterious killer and his gang of jewel thieves. The story moves in theatrical circles, and has more than one string to its bow. In fact, next to first-class teamwork and excellent technical presentation, variety is the exciting picture's strongest suit.

As for the acting, Derrick de Marney and Diana Churchill put in some bright work in the "Thin Man" tradition, as the Scotland Yard detective and his rather over-zealous wife, and Cecil Parker is shrewdly cast as the villain of the piece. Wide as the story's itinerary is, the director, Maurice Elvey, handles it both with discipline and showmanship.

In all, the film provides entertainment that is different without losing a grasp of essentials. Very good popular booking.

Story.—Lawrence Bruce, known in criminal circles as "The Spider," head of a secret gang of jewel thieves, is partner with Julian Ismay, in a theatrical agency. One evening Bruce is threatened by a former confederate, and Ismay overhears and learns of Bruce's double life. Ismay and Bruce are both in love with Claire Marley, their leading lady, and Bruce decides to kill Ismay. He does this while Ismay is travelling by train with Claire to one of their try-outs. He also attempts Claire's life, but she recovers. The shock, however, causes her to suffer from amnesia.

Bruce's next job is to get her out of the way before she can talk. Tilbert Silver, a young detective of Scotland Yard, has his suspicions of Bruce, and he plants his young wife, Sally, in Bruce's office. The co-operation of husband and wife ultimately leads to Bruce's spectacular and timely end.

Acting.—Derrick de Marney is a trifle young for the rôle of Detective Silver, but his engaging personality sees him through. Diana Churchill is Sally, and she, too, acquires the right touch. The two make a diverting team.

Cecil Parker acts with conviction, and proves himself to be no mean master of disguise as Bruce, and Frank Cellier is responsible for a realistic cameo as the murdered Ismay. Jean Gillie meets all requirements as Claire Marley. There is a good supporting cast.

Production.—In this comedy melodrama the audience is permitted to accompany the villain on his murder rampage and, at the same time, hunt with the police. The story arrangement does not encourage suspense, but the many spectacular thrills, and these include the murder of Ismay, the second attempt on Claire Marley's life, and Bruce's timely fall from a train, as well as the snappy marital comedy, represented by the cross-talk between Silver and Sally, more than make good the loss. Although the entertainment does not end a moment too soon, it has all the masses demand and more. The staging is first-class in every particular.

Points of Appeal.—Ingenious and colourful story, bright back-stage atmosphere, neat twists, big thrills, exciting climax, bright, humorous relief, good cast and intriguing title.

Remontons Les Champs-Elysees

Unity. French. (A.) Directed by Sacha Guitry. Featuring Sacha Guitry. 8,910 ft. Release date not fixed.

ANOTHER brilliant French picture written, conceived and acted by that great artiste Sacha Guitry. It traces to some extent the history of France from 1617 to the present day as it was mirrored in that famous Parisian Avenue des Champs-Elysées. It deals with the amours of kings and the changing political life of France in a witty and often satirical manner, with a technique reminiscent of Sacha Guitry's "Roman d'un Tricheur"; that is, part narrative and part dialogue. It is a clever production which will appeal to all who appreciate French pictures.

Story.—The picture opens with a schoolmaster telling his pupils the story of Les Champs-Elysées, starting with the now famous avenue as a forest through which Marie de Medici projected a wide vista. Episodes concerned with Louis XV, and later with Napoleon, Louis Philippe and Napoleon III are introduced with plenty of spectacle and historical fact and fancy. A pleasing touch is the way in which the schoolmaster indicates that he is a direct descendant of Louis XV on the wrong side of the bed.

Acting.—Sacha Guitry not only acts the rôle of the schoolmaster, who is the narrator, but also those of Louis XV, Ludovic, his illegitimate son, Napolean I, Jean-Louis, and Napoleon III. It is a magnificent *tour de force*. An extremely long cast is flawless in its historical interpretations.

Production.—A mixture of narration and dialogue has been most effectively devised by the actor-director, and his dialogue is right to the point, witty and daring. King Louis XV's amours are amusingly portrayed, and the Revolution, the rise of Napoleon, the restoration of the monarchy, followed by the Second Empire, are all touched on in the way which combines fact and fancy in the most entertaining manner. Spectacular sequences are excellently staged, but the picture gains fullest marks for its characterisation and human insight.

Points of Appeal.—France's greatest actor, Sacha Guitry, is an historical and fanciful novelty.

REISSUE

Radio Pirates

New Realm. British (U). Directed by Ivar Campbell. Featuring Roy Fox, Teddy Brown, Hughie Green, and Mary Lawson. 6,000 feet. Release date not fixed.

A POPULAR reissue of a thoroughly happy and entertaining romance of the radio, with a bright story, tuneful songs and a team of artists well known in Broadcasting programmes. Cuts have been made from the original production, resulting in a snappy and amusing film, with original story, clean humour, pleasing romance and bright comedy.

First reviewed in KINE. WEEKLY, March 7, 1935.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

MOOCHING THRU GEORGIA. American (U). Featuring Buster Keaton. Two reels. Release not fixed.—Civil war burlesque containing vigorous and picturesque slapstick. Sound comedy bet for all classes.

TEACHER'S PEST. American (U). Featuring Charlie Chase. Two reels. Release not fixed.—Hill-billy cameo comedy extravaganza in which indiscriminate gun-play is the mainspring of the humour. Good general fill-up.

G.F.D. (G.B. INSTRUCTIONAL)

†*OLD BLUE. Secret of Life. British (U).* 900 *feet. Release not fixed.*—Will delight the heart of every amateur gardener. The evolution of the popular lupin from the original "Old Blue" to the prize blooms and mixed colours of to-day. A worthy production, made the more acceptable by the natural colour photography of the Dufay process. Excellent material for any programme.

†*TWO LITTLE ORPHANS. Secret of Life. British (U).* 950 *feet. Release not fixed.*—The third of this new "Secrets of Life" series in Dufaycolor. An adventurous day in life of two young badgers will delight the youngsters and amuse their elders. Both educational and entertaining. Good, sound filler.

NONQUASSI. British (U). 1,600 *feet. Release not fixed.*—The Xosa, a once powerful, fighting nation of South African natives, committed racial suicide by their credulity to the imagination and misguided leadership of a girl in the tribe.

M-G-M

THINK FIRST (Crime Does Not Pay). American (A). Two reels. Release not fixed.—Clever and arresting cameo crime drama, showing how "good time" girls became easy converts to crime. The story has punch and a moral. Staging excellent. Outstanding featurette.

NEW REALM

WONDER TRAIL. Foreign (U). 850 *feet. Released January* 15, 1940.—The wonders and grandeur of nature. The giant trees of California, rugged mountains, vast forests, hot springs, sulphur fires, volcanoes, waterfalls and rapids, strung together with adequate commentary. Useful filler for the more sophisticated audience.

MUSIC AROUND THE WORLD. Foreign (U). 794 *feet. Released January* 15, 1940.—Just a collection of views from many countries, mainly capital cities, with a shot of a bull fight and folk dancing. Musical accompaniment. No commentary. Average filler.

RKO.-RADIO

MARCH OF TIME. No. 8. *(Fifth year.) News Fronts of War—*1940. *American (U).* 1,696 *feet. Released January* 8, 1940.—The immensity of the organisation of the U.S. news agency, the Associated Press, with its worldwide ramifications, collecting, collating and distributing news and telegraphed pictures to over 200 newspapers can never hitherto have been appreciated by the layman. In the picture it becomes a matter of intense interest. Camera shots of scenes on battlefronts in China, Finland, and at sea support those of the interiors in New York, the whole building up a story of life and work in the news world which will hold any audience. As in all March of Time offerings, the photography, commentary and production are excellent.

WARNER BROS.

SLAPSIE MAXIE'S. American (U). Featuring Maxie Rosenbloom. 1,468 *feet. Release not fixed.*—Boxing comedy burlesque presented against a variety of sets. There are "socks and laughs." Very good short for the masses.

SMALL TOWN IDOL. American (U). 1,594 *feet. Release not fixed.*—Hollywood burlesque, reviving an old comedy featuring famous stars of yesterday. The kick is in the commentary. Very good novelty short, particularly for the industrial element.

WEATHER FLIGHT. British (U). 989 *feet. Release not fixed.*—Interest short describing the methods used by the Air Force to secure valuable daily meteorological data. Photography and commentary good. Very good fill-up for all classes.

†*HARE 'UM SCARE-UM. American (U).* 699 *feet. Release not fixed.*—Coloured cartoon travesty presenting a novel and amusing version of a "Run, rabbit, run" theme. Photography particularly good. First-rate short of its type.

QUIET, PLEASE. American (A). 1,624 *feet. Release not fixed.*—Hollywood studio extravaganza, turning on the foibles of a temperamental director. The featurette leaves nothing out, from animal thrills to songs. Good novelty short for the crowd.

† In colour.

CLIVE BROOK

RETURN TO YESTERDAY

Based on the Play
GOODNESS, HOW SAD by
ROBERT MORLEY.

PRODUCED BY
MICHAEL BALCON

DIRECTED BY
ROBERT STEVENSON

with

ANNA LEE
DAME MAY WHITTY
HARTLEY POWER
MILTON ROSMER

TRADE SHOWS
LONDON
NEW GALLERY KINEMA
Monday, January 1st
3 p.m.

			A.M.
LIVERPOOL	The Trocadero	Tues., Jan. 9	10.45
LEEDS	Paramount Th.	Tues., Jan. 9	11.0
NOTTINGHAM	Ritz	Wed., Jan. 10	10.45
MANCHESTER	Paramount Th.	Wed., Jan. 10	10.45
SHEFFIELD	Cen. Pic. House	Wed., Jan. 10	11.0
GLASGOW	The Pic. House	Wed., Jan. 10	10.30
BIRMINGHAM	West End	Thurs., Jan. 11	10.30
NEWCASTLE-on-TYNE	Essoldo	Wed., Jan. 17	10.30

CAPAD *presents*

PAUL ROBESON

The SAMSON of SONG!

The Proud Valley

(formerly "David Goliath")

with

EDWARD CHAPMAN
EDWARD RIGBY
SIMON LACK
RACHEL THOMAS

· PRODUCED BY ·
MICHAEL BALCON

· DIRECTED BY ·
PEN TENNYSON

NOTTINGHAM
The Ritz, Tuesday, Jan. 9, 10.45 a.m.
GLASGOW
Paramount Theatre, Tuesday, Jan. 9, 10.30 a.m.
LIVERPOOL
The Trocadero, Wednesday, Jan. 10, 10.45 a.m.
LEEDS
Paramount Theatre, Wednesday, Jan. 10, 11 a.m.

TRADE SHOWS
LONDON
NEW GALLERY KINEMA
TUESDAY, JANUARY 2
at 3 p.m.

NEWCASTLE
Paramount Theatre, Wed., Jan. 10, 10.45 a.m.
SHEFFIELD
Central Picture House, Thurs., Jan. 11, 11 a.m.
BIRMINGHAM
West End, Friday, January 12, 10.30 a.m.
MANCHESTER
Gaumont, Friday, January 12, 10.45 a.m.

Here's a Real-Life Picture of the Welsh Coalfield

Gossip of South Wales

Conducted by "The Stroller"

A NUMBER of well-known Welsh artistes, and others who will become better known ere long, can be justly proud of their achievement in **"Proud Valley," the most sincere film of mining life ever screened.**

That is the feeling of my colleague, "The Prompter," after seeing "Proud Valley," screened for the first time in Britain at the Odeon Cinema, Cardiff, on Wednesday. He says:—

At least a dozen Welsh players, including our old friend Jack ("Rhondda Roundabout") Jones, have parts in the picture, which features Paul Robeson, an out-of-work ship's fireman, befriended by a simple miner's family.

Robeson, actor and singer, is an intensely real character, but the Welsh artistes, the authentic Welsh backgrounds, **the many human sidelights on life in the Valleys, place the film on a pinnacle but rarely attained by the best Hollywood screen impresarios.**

* * *

A Born Actress

GREATEST virtue of "Proud Valley" is its naturalness; most surprising revelation, the wealth of native film talent.

In a cast of so high a standard one hesitates to say that the natives "steal the show," but that statement would be very near the truth.

Dilys Thomas, a little Swansea girl, is one of several "discoveries" we hope will not be denied a film career just because the war is curtailing production at the moment.

Dilys, a born actress, and one of Joyce Marriott's child ballet dancers, makes her first screen appearance.

Mrs. Rachael Thomas, wife of a Rhiwbina schoolmaster, and Mrs. Dilys Davies, who, with her husband, Dr. Alfred Davies, lives at Blaengwynfi, play the principal female leads with the natural restraint of professional artistes.

Mrs. Thomas has appeared in a number of Welsh plays, notably in Jack Jones's production, "Land of My Fathers" (Welsh and English versions).

But for the war, Mrs. Dilys Davies would have played with Miss Edith Evans in the London production of "The Cherry Orchard."

Jack Jones tells me that in the opinion of Michael St. Denis, famous French producer, Mrs. Davies is one of the most sensitive actresses on the British stage.

High praise indeed. Watch her performance as the postmistress in "Proud Valley."

* * *

He Makes a Scene

OF the Welsh male players, one's attention is focused on Charles Williams, a former Newport journalist and Little Theatre player in that town.

PAUL ROBESON, who stars in "THE PROUD VALLEY," gives the greatest performance of his acting career.

He was the boxer, "Bandy Bowen," in "Rhondda Roundabout," and now, trapped in the mine, he gives **a piece of emotional acting that makes the scene memorable.**

Another noteworthy performance comes from Clifford Evans, the London Welsh actor, whose home is at Llanelly, where he once played in the local county school dramatic society.

Since those early days he has played with Leslie Howard on the American stage and co-starred with Sybil Thorndike in "The Distaff Side."

* * *

Jack Jones's Part

MR. JACK JONES, who wrote the scenario from the original story and acted as technical adviser, plays a not inconsiderable part with quiet distinction.

He modestly admits stepping into the breach when a famous West End actor was unable to accept the part.

Michael Balcon (producer of "Proud Valley") and Director Pen Tennyson are far from disappointed at the result, I know.

They are also grateful to the assistance given by Mr. Hadyn Davies, drama organiser for the South Wales and Monmouthshire Council of Social Service, who advised the producers on the most suitable artistes, and the Rhondda Colliery Company, which permitted the art director to sketch out his plot for **the thrilling underground scenes you will see in the picture.**

Let me add that I have not attempted to describe the story of "Proud Valley" as a whole, nor set out to extol the work of the very capable English members of the cast, but my final word shall be a tribute to Edward Chapman, remembered as the carpenter in Priestley's "Good Companions."

His performance as the Welsh choir conductor is magnificent.

"If he's not a Welshman he ought to be," the boys in the Valleys will be saying.

The South Wales Echo, 15.12.39.

Glowing Report on "THE PROUD VALLEY"

A CARDIFF colleague sends me a glowing report on "The Proud Valley," shown there unofficially this week.

Jack Jones wrote the tale of mining life, and great work comes from Paul Robeson, Mrs. Rachael Thomas and ten-year-old Dilys Thomas. It will be interesting to compare this with the recently completed "The Stars Look Down."

The Daily Herald, 15.12.39.

A NEW STAR ABOUT WHOM YOU'LL RAVE

"SAW a few rushes of the new Michael Balcon film, 'David Goliath' (now 'THE PROUD VALLEY'), which hasn't yet been shown to either Trade or Press.

"There's a new star in it—Rachael Thomas—about whom you'll rave. She is thirty-five, wife of a Cardiff schoolteacher, and an amateur actress.

"She was discovered by director Pen Tennyson while he was down in Wales looking for local talent. **She has the most beautifully expressive face, and a sincerity that is genius.**

"Paul Robeson, who plays with her in the film, is her greatest fan. **'She is one of the finest actresses I have ever seen in my life—either in the States or over here,'** says Paul, and that, from a great actor, is one fine tribute."

Sunday Pictorial, 26.11.39.

★ ★

She Will Soon Be Film Star

"MRS. RACHAEL THOMAS, 35-year-old wife of a Welsh schoolteacher, is the most striking new personality in British films I have seen this year.

"SHE has a leading rôle in 'David Goliath' (new title 'THE PROUD VALLEY'), the current Paul Robeson picture.

"Yesterday, in the private projection room at the Ealing studios, I saw her work in some big scenes of a pit-head crowd at a mine disaster.

HER FIRST FILM

"I predict that she will prove a great discovery.

"With a natural soprano voice of sincere quality, she leads the singing of the 'Ton y Botel' hymn. **Her maternal warmth and magnetic acting are inexpressibly moving . . . .**"

Daily Herald, 21.9.39.

DID NOT WANT TO LEAVE BABY!

The "discovery" of RACHAEL THOMAS (above) was, in a way, a double romance of fame. Her first experience of acting was when, a short time ago, she took part in an amateur production of "Land of My Fathers."

This company visited New Brighton, where hundreds of North Walians saw her in the play. When "Land of My Fathers" was adopted by a professional company, Mr. Jones persuaded them to keep Rachael in the cast, and the nine weeks she spent on tour comprised the whole of her professional experience she had had before coming to Ealing.

And very nearly she did not come! When she learned that if she signed the contract she would be parted from her baby for two months she hesitated for quite a while.

Liverpool Weekly Post, 7.10.39.

The News Chronicle, 14.12.39.

TEACHER'S WIFE A FILM STAR

From J. C. GRIFFITH-JONES

CARDIFF, Wednesday.

A YOUNG Welshwoman has become a film star in her first appearance on the screen.

She is Mrs. Rachael Thomas, wife of a Cardiff teacher, who shares honours with Paul Robeson in his new film, **"The Proud Valley."**

Mrs. Thomas has played in amateur productions in South Wales, but had no ambition to become a professional actress. The producers of this film came to look for home-made talent in South Wales to fit into the story of a Welsh mining community, struggling, sorrowing, but always singing.

Before they had given Mrs. Thomas a film test they believed they had found a winner.

"She is the perfect universal mother," was their verdict.

Her natural and sympathetic performance in this film has vindicated their judgment. Many of the people who had a preview of the film here to-day were moved to tears.

The stirring personality and voice of that great artiste Robeson have rarely been used to greater purpose. His passion for the "under-dog" is articulate throughout the film.

Jack Jones, the author and playwright, who has more than anyone expressed the soul of the Rhondda in his work, had a big hand in writing the story. He also appears as an actor in the film.

EISTEDDFOD ON SCREEN

The Eisteddfod gets on the screen for the first time.

You see unfolded vividly the multi-coloured pattern of life in the mining valleys. The arduous toil, constant courage, ever-present fear of disaster in the pit, and of unemployment, the humour and realism of **"Proud Valley"** are all here, with song transcending everything.

South Wales actors predominate, with Clifford Evans, Dilys Davies, and others, including a ten-year-old Swansea girl, living the parts they know so well.

Lyn Joshua, the Welsh radio star, shares with Mendelssohn the musical credit. Lyn's popular "They Can't Stop Us Singing" is the theme song of "Proud Valley."

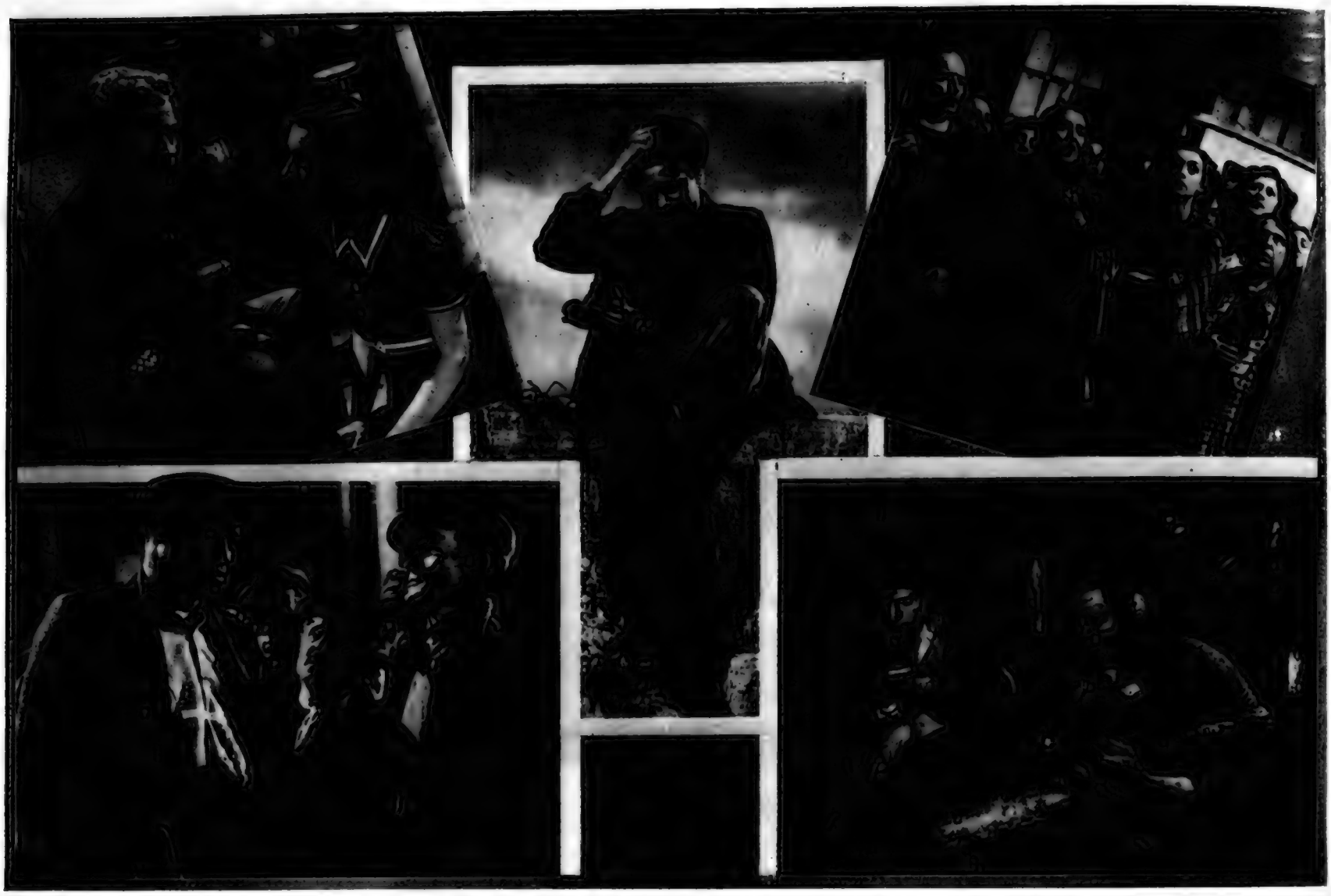
DILYS THOMAS, wonderful Welsh child discovery, whose work in "THE PROUD VALLEY" is mentioned on this page.

The following details with reference to "THE PROUD VALLEY" will be of interest to exhibitors:—

Length 6,889 feet approx. Cert. "A." General release not yet fixed. See opposite page for full details of London and provincial Trade show dates.

[ADVT.

TWO A.B.F.D. OFFERINGS



Paul Robeson stars in the Balcon production THE PROUD VALLEY, directed by Pen Tennyson. The cast includes Edward Chapman, Edward Rigby, Simon Lack and Janet Johnson. It will be Trade shown by A.B.F.D. on Tuesday, January 2, at the New Gallery, at 3 p.m.

"RETURN TO YESTERDAY"

RETURN TO YESTERDAY, produced by Michael Balcon, and directed by Robert Stevenson for A.B.F.D. release. Clive Brook stars, supported by Anna Lee. The film will be Trade shown on Monday, January 1, at the New Gallery, at 3 p.m.

NAMES IN THE NEWS

Mrs. Luxemburg Invades New Field—Wyard at Bristol—Warrington Change—S. Hackney Presentation

MAKING her first venture in kinema ownership, **Mrs. Elisa Luxemburg**, member of a well-known London theatre-owning family, is meeting with considerable success at the Capitol, Wembley, by screening part-release films.

This marks an important change of policy for a house whose location has always made booking a difficult problem.

The Capitol has changed hands a number of times; for many years it was under the control of County Cinemas, who own the neighbouring Majestic.

Mrs. Luxemburg took over a month before war broke out, and it was her intention to screen only foreign films. The war, however, made this a questionable proposition, and she tried instead first-run films.

One other innovation she has introduced are the nightly dances in the theatre's ballroom, for which well-known West End bands are engaged. These have proved immensely popular.

Mrs. Luxemburg's son, Claude, is proprietor of the Phoenix Theatre, London.

J. E. Wyard, manager of the Globe, Lawrence Hill, Bristol, which was reopened recently, has spent 23 years in the Industry, starting his career at Wombwell, in Yorkshire, as a projectionist under the tuition of his elder brother. Coming to Bristol he entered the employ of the Pugsley circuit, and in 1933 he was appointed chief projectionist and relief manager of the Granada. When the Orpheus, the installation of the sound equipment of which he supervised, was opened at Henleaze he was appointed assistant manager and also became circuit engineer.

He is well known in Bristol for his work in connection with the local court of the Guild of Projectionists, which he helped to found a few years ago, and of which he was secretary from its inception. As relief and assistant manager he has gained good experience of the managerial side, which, with his technical knowledge, will stand him in good stead in his new position.

L. Valencia, whose marriage was recorded in these columns recently, has been the recipient of gifts from the staff of the South Hackney Odeon (where he is manager) and his fellow managers in London. The former subscribed for a pedestal lamp-stand and shade, the latter for a fireside ash-tray.

H. Jelly, who has been appointed manager of the Odeon, Tolworth, has worked at the Odeon, Worthing, under George Stevens as assistant and local relief manager and was a popular figure in the district. A fine singer, his vocal talent proved invaluable on more than one occasion when lighting failures occurred preventing the continuation of the normal programme.

George L. Abercrombie, who has been manager of the Odeon Theatre at Bolton since it was opened just over two years ago, took up his duties as Yorkshire area supervisor last week. He was given a farewell party by members of the Bolton staff, and a gift in commemoration of his work at the theatre was handed to him on behalf of the staff.

Ivor Lever, for three years manager of the New Grand, Warrington, has left to take up a new appointment elsewhere. The son of the late Alfred Lever, former general manager of the Stoll Film Company, he previously served with the A.B.C. (who own the Grand, Warrington) on the renting side. For nine years he was supervising manager of Metropolitan Electric Theatres. He is succeeded at the Grand by Walter Higgins, assistant manager of the Ritz, Warrington, another A.B.C. kinema.

John A. Weightman, a director of the Imperial Cinema, Felling-on-Tyne, was the victim of a painful accident at Newcastle Central Station last week. He was waiting for a train when he fell from the platform on to the permanent way in the path of a light engine that was passing through the station. He suffered injury to the foot of so serious a nature that it had to be amputated.

C. C. Parsons, of the Shirley Odeon, and **J. Greenway**, of the Warley Odeon, have exchanged positions.

The licence of the Grand, Frodsham, near Warrington, has been transferred from J. P. Scully to F. J. Baker, of Huyton, Liverpool.

PRESENTATION TO A.B.C.' SUPERVISOR

A Harmonious Area

P. Inkester, A.B.C. Liverpool area supervisor, was the recipient of a gift of a writing bureau from managers of A.B.C. kinemas in the area (including Northern Ireland) on Wednesday morning (December 20). The presentation was made by Charles Burns, manager of the Gem, Liverpool, at a meeting of managers held at the Forum, Liverpool.

In acknowledging the gift, Mr. Inkester said it was expressive of the spirit of harmony which prevailed in the area under his supervision. The presentation was organised by the managers' Social Committee, of which R. F. Scott, Forum, Liverpool, is secretary.

SIR OSWALD STOLL

STOLL ANNUAL MEETING

SIR OSWALD ON 1940 PROSPECTS

Net Profit £264

THE disastrous effects of the early-war period and the blackout were given by Sir Oswald Stoll at the Stoll Theatre Corporation's annual meeting as contributory causes to a financial result which was very disappointing. Steps taken to sell the undertakings had been unsuccessful and were now held up until the war was over.

With a capital of £2,102,000 the company made a net profit of only £264 for the year to September 30 last. This increased the undistributed credit balance to £114,750, which the directors recommended be carried forward.

Since the last annual meeting the board have taken all steps to sell the undertakings controlled by the company.

Speaking at the annual meeting on Thursday, December 21, Sir Oswald Stoll said that conditions in the entertainments industry for a number of years have not been favourable. These conditions worsened on the air raid precautions broadcast in March, 1938, and when the war came "the theatres in which we are interested as well as all other theatres and kinemas, of course, were closed down and blacked out.

"Property which is closed down and blacked out," he said, "loses for the time being much of its selling value. As far as we can see our intention to sell our theatres cannot be carried out until the end of the war.

"The attitude of the Government towards loss of property in war and compensation for war damage has not deprived property of its real value, but has suspended property transactions," continued Sir Oswald.

"It would please a company such as ours if a Government Advisory Committee were in existence for the purpose of making recommendations for compensation in relation to special loss arising out of the war."

The declaration of war had many effects, according to Sir Oswald, who said that in the case of the Coliseum, for example, the company had a good contract for a play with important stars in it which would have filled that theatre for many months. The artistes became entitled by the declaration of war to suspend the contract, and they have avoided the West End of London. He thought they were wrong because it has since proved that very big business can be done in the West End in spite of the present adverse conditions.

The Coliseum had, however, secured a very good pantomime, advance bookings for which were encouraging. Business in the London districts and the provinces was substantial.

"During the last war," concluded Sir Oswald, "a time came when we had an actual war boom after having gone through a very lean time at the beginning. I am hopeful, now that the troops from abroad are having leave, that our theatres and kinemas will benefit in the same way again."

Mark Ostrer "Regrets"

COMMENT AT U.P.T. MEETING

Speaking at the tenth annual meeting of United Picture Theatres, Ltd., Mark Ostrer (the chairman) regretted that he had to inform shareholders that the results for the current year show an increased loss.

"The war," he said, "has created a setback in the company's business in addition to which the majority of your theatres are out of date and have to meet the continued increased competition."

Referring to the investment of 60,000 ordinary shares of £1 each in British Amalgamated Theatres, the value of which was queried by the auditors, Mr. Ostrer said that as previously mentioned, the main asset, Daly's Theatre, was sold, and under the new arrangements shareholders might expect some small distribution. During the year under review they received a sum of £750. The company has a total debit balance of £466,935.

A final small crumb of comfort to shareholders was the announcement by Mr. Ostrer that during the past few weeks there has been an improvement in trading profits as compared with last year.

FILM PRODUCTION RECOVERING FROM WAR EFFECT?

Review of B. and D. Activities

LOSS OF £8,000 ON YEAR'S WORKING

THERE were indications of a revival in the British film-producing industry, declared E. Ronald Crammond, chairman of British and Dominions Film Corporation, at the annual meeting on Thursday. The outbreak of war and the requisitioning of floor space by the Government had restricted the company's activities. There was a loss on the year's working of £8,303.

The chairman's speech of British and Dominions Film Corporation presented at the annual meeting on Thursday last revealed that the staff of the company had been reduced to the minimum possible for keeping essential books and records.

It will be recalled that the company amalgamated its Pinewood interests with those of Denham Studios, and that a new company, D. and P. Studios, Ltd., was formed to acquire both.

The immediate effect of this merger was that Pinewood Studios, Ltd., ceased to trade as a studio-owning company and received shares in D. and P. Studios, Ltd., which, together with those allotted to its shareholders, amount to 50 per cent. of the issued share capital of the D. and P. Studios, Ltd.

As part of the agreement British and Dominions received from other shareholders in Pinewood Studios, Ltd., a block of 13,500 shares in D. and P. Studios over and above its pro rata proportion, as compensation for the surrender of its management agreement with Pinewood Studios, Ltd.

Floor Space Requisitioned

"The period immediately following this amalgamation," said E. Ronald Crammond, "coincided with a marked falling off in film production. Later there was an improvement, and for two or three months immediately preceding the outbreak of war D. and P. Studios was on a profit-earning basis."

There seemed every reason to expect that the trading for the year would result in a profit being earned sufficient to cover all overheads and interest charges and provide something for depreciation.

On the outbreak of war a number of stages were requisitioned by the Food Defence Department of the Board of Trade. The rental for these stages had not been settled.

Additionally, certain accommodation at the studios was under option partly to Lloyd's underwriters and partly to the Stock Exchange. The result of this upheaval was that only a few stages were left for the production of films, and, furthermore, the uncertain outlook caused production to come to a standstill for the time being.

The Future

Mr. Crammond reviewed the effects of this dislocation upon the company from two separate viewpoints. First, the immediate continuation of the company's activities; secondly, the prospects for the future. The cessation of film making made it necessary for the directors of D. and P. Studios to effect severe economies. The entire personnel was given notice, and a few weeks after the outbreak of war the position was that, apart from a few individuals with service contracts, only key technicians and essential executives were on the pay-roll.

Production Revival

The difficulties were increased because the attitude of the Government towards the film Industry was not made known until the latter part of November.

But the decision of the Government to retain the Quota Act until March, 1940, has brought about indications pointing to a probable revival of film production early in the New Year, when it is hoped that some, if not all, the stages left with the company will be occupied by tenants.

During the past year two more films were transferred to a subsidiary for release in the U.S.A. In England, after the date of the accounts, the directors contracted for a reissue of three of the company's largest films.

The company has obtained some removal of restrictions in connection with its assets at Elstree held for realisation. Pending realisation, almost the whole of the buildings have been leased to tenants for short periods.

Mr. Crammond regretted the year's loss of £8,303, and pointed out that the directors have not received any fees. He thought that there is every reason to believe that D. and P. Studios will obtain its full share of work in any revival of film production.

TUSSAUD'S SINKING FUND

Suspension Agreed to

Holders of the 5 per cent. first mortgage debenture stock of Madame Tussaud's, Ltd., have passed the necessary resolutions agreeing to the suspension of payment of the annual sinking fund instalments falling due on January 1 of each year. Suspension is to cover a period ending one year after the cessation of hostilities.

They have also agreed that the company be empowered to borrow further sums on security of a prior charge ranking before the security of the debenture stock, with the proviso that amounts so secured shall not exceed £50,000, and that no dividends shall be paid on the company's shares until the whole of the prior borrowing has been paid off or discharged.

Union Cinemas Properties

PERMANENT SETTLEMENT DEFERRED WITH PARENT COMPANY

The second annual report of Union Cinemas Subsidiary Properties reveals that the temporary arrangement made with Union Cinemas, Ltd., and Associated British Cinemas, Ltd., under which Union Cinemas Subsidiary Properties, Ltd., was to receive on account of the rents payable the net earnings of the 17 kinemas leased to Union Cinemas, Ltd., with a specified minimum sum in respect of each half-year, expires on December 31, 1939, and that the directors have not yet been able to negotiate any permanent settlement of the position with Union Cinemas, Ltd.

The profit and loss account for the year to June 30 last reveals that under the temporary arrangement the net amount received from Union Cinemas was £59,068, against £71,003. After payment of administration expenses and mortgage debenture interest, the balance of profit amounted to £27,645, compared with £37,803.

To this year's profit has been added £8,117, transferred from reserve for contingencies, being balance of profit and loss appropriation account as at June 24, 1938.

Fire Damage

Reserve for income tax, etc., takes £9,272, mortgage debenture redemption reserve fund £6,250; 6 per cent. dividend on the cumulating participating preference shares from June 25, 1938, to April 30, 1939, £11,099, and reserve for 6 per cent. preference dividend from May 1 to June 24, 1939, £1,950. This leaves £7,190 balance.

The balance sheet reveals that one of the kinemas had been seriously damaged by fire in April, 1939, and has not been reinstated. Nevertheless the properties are still valued at £1,103,000. Loan to Union Cinemas has been reduced to £45,000, compared with £47,602.

The amount in suspense under the temporary agreement now amounts to £48,537, compared with £18,943.

During the year J. R. H. Chisholm, representing the Equity and Law Life Assurance Society, and Ian Anderson, were appointed as additional directors. In July, 1939, L. J. Clements resigned as director. The directors retiring by rotation are Admiral Sir Frederick L. Field and H. M. Graham, who do not propose to offer themselves for re-election. In their places, at the request of Union Cinemas, Ltd., William Scrimgeour and Eric Lightfoot will be proposed.

During the year the auditors resigned from office in order to confine their duties to providing the company with the necessary office accommodation and secretarial services.

Company Affairs

NEW PRIVATE COMPANIES

Sheffield Court Productions, Ltd.—Registered December 15. Capital, £100 in 100 shares of £1 each. Theatre, kinema proprietors, etc. Directors are: Fredk. T. Heath, 5, Effingham House, Albion Avenue, S.W.8, incorporated accountant; Geo. F. Cockerell, Southampton.

Beresford Cinemas, Ltd.—Registered December 16. Capital, £20,000 in 20,000 shares of £1 each. To acquire the business of Florence Beresford at The Pavilion and Regal, Newcastle-under-Lyme, Staffs. Florence Beresford is permanent director. Qualification: £100 shares. Solicitors: Slaney and Swann, Newcastle-under-Lyme.

London and Provincial Castings, Ltd.—Registered December 18. Capital, £1,000 in 900 ordinary shares of £1 and 2,000 ordinary shares of 1s. The directors are: Harold W. Knowling, 31, Tedworth Square, Chelsea (director of United Enterprises, Ltd., and Le Prime Productions, Ltd.); Arthur Chichester, 2, Cathedral Mansions, Westminster, S.W. (director of United Enterprises, Ltd.). Solicitors: Schultess Young and Co., 4/10, North End Road, W.14. Registered office: 18/20, Regent Street, W.

MORTGAGES AND CHARGES

George Wilkie and Co. (Wallasey), Ltd., New Palace Amusement Site, Marine Parade, New Brighton, Wallasey, Cheshire.—(*a*) Debenture and (*b*) charge on land known as the Palace Site, New Brighton, both dated December 1, 1939—Barclays Bank, Ltd.

D. and P. Studios, Ltd., Denham Studios, Denham, Bucks.—Collateral mortgage dated December 12, 1939 (supplemental to first mortgage debenture dated March 17, 1939, securing £850,000 and any arrears of interest that may be capitalised). Property charged: Land at Iver Heath, Bucks, and buildings and erections thereon. Holders: Prudential Assurance Co., Ltd., and Equity and Law Life Assurance Society.

SATISFACTIONS

Lion Cine'gh Company, Ltd., 47, Charing Cross Road, W.C.2.—Satisfaction to the extent of £6,070 (full amount) on November 29, 1939, of mortgage debenture dated October 7, 1932, and registered October 15, 1932.

European Film Distributors, Ltd., 113, Wardour Street, W.1.—Satisfaction in full on August 11, 1939, of charge dated March 2, 1939, and registered March 3, 1939. (Notice filed December 14, 1939.) (According to the register of mortgages, the charge registered March 3, 1939, originally secured moneys due to bank.)

Greengates Cinema Co., Ltd., 147, Carr Road, Calverley, Leeds.—Satisfaction in full on November 1, 1939, of debenture dated November 29, 1933, and registered December 4, 1933. (According to the register of mortgages, the debenture registered December 4, 1933, originally secured £500.)

"Mr. Smith" Wins Critics' Awards

James Stewart and Jean Arthur in MR. SMITH GOES TO WASHINGTON which is one of Columbia's outstanding offerings in the New Year

TOPS THE POLL OF "BESTS"

"Awful Truth" Team in New Comedy

The recently conducted poll of American film critics on the "bests" of the year, resulted in a sweeping triumph for "Mr. Smith Goes to Washington." This is how they voted:—

Best picture: "Mr. Smith Goes to Washington."

Best director: Frank Capra (for "Mr. Smith Goes to Washington").

Best actor: James Stewart (for his work in "Mr. Smith").

Best screenplay: Sidney Buchman (for "Mr. Smith").

Best supporting actor: Claude Rains ("Mr. Smith").

Best incident performance: Harry Carey ("Mr. Smith").

Best kinematography: Joseph Walker ("Mr. Smith").

Such unanimous acclaim is additional confirmation of the general advance opinion that Frank Capra, who has won three Academy Awards in recent years for the best picture of the year, has a certain contender for a fourth honour, with "Mr. Smith Goes to Washington."

"His Girl Friday"

The story of "His Girl Friday" is providing Cary Grant with a series of the most hilarious situations in the picture which Howard Hawks is directing for Columbia, with Grant and Rosalind Russell co-starred with Ralph Bellamy in a featured rôle. Grant and Bellamy were, of course, the rivals in the tremendously successful "Awful Truth." In "His Girl Friday" Grant releases an unceasing barrage of ingenious and hair-raising obstacles in his campaign to undermine the impending march to the altar, and bring his naive rival, Bellamy, to the brink of despair. In the interim he artfully captures and intrigues Miss Russell to the point of having her almost forget her impending marriage.

Gene Lockhart, Helen Mack, Ernest Truex, John Qualen, Roscoe Karns, Porter Hall, Cliff Edwards and Clarence Kolb play prominent rôles.

Greta Garbo in her latest picture NINOTCHKA (M-G-M) in which Melvyn Douglas, Ina Claire and Bela Lugosi also appear

SAVILLE TO PRODUCE "EARL OF CHICAGO"

Famous Ballerina for M-G-M

THE success of "Good Bye, Mr. Chips," which he produced, has resulted in Victor Saville being given charge of the production of "The Earl of Chicago." This picture was at one time mentioned as being a subject for screening by M-G-M British. It is now being made in Hollywood with Richard Thorpe directing.

Robert Montgomery is starred in this picture which deals with the adventures of a Chicago gangster who inherits a title and estates in England.

New M-G-M Dancer

Rushed from London via transatlantic clipper and screen-tested two hours after her arrival in Hollywood, Irina Baronova, the world's most beautiful premiere danseuse, was signed for the rôle of Gaby, the dancer in "Florian," being produced by Winfield Sheehan. Her rôle is that of a glamorous ballerina who charms an Austrian Archduke in the picture, based on Felix Salten's novel, and teaming Robert Young and Helen Gilbert, and directed by Edwin L. Marin.

Mme. Baronova will present an exotic ballet in the reproduction of one of the lavish entertainments of the Austrian Emperor before the World War, aside from figuring in dramatic episodes.

"Bad Little Angel"

A tender story of love, faith and sacrifice, laid amid the inhabitants of a little town, "Bad Little Angel" brings to the screen the intensely human characters of Margaret Turnbull's famous novel. It tells the story of an orphaned waif whose influence and faith guide the destinies of an interesting group of people.

Virginia Weidler plays the title-rôle, teamed with Gene Reynolds, the boy actor. Ian Hunter and Lois Wilson play Virginia's foster-parents, Henry Hull plays the sodden, but likeable town drunk, father of Reynolds. Reginald Owen, Elizabeth Patterson, Arthur Aylesworth and Esther Dale are included in the cast which William Thiele directed.

Intermingled in the many dramatic moments are dozens of human, down-to-earth touches of comedy, intimate glimpses of family life and lovable personalities. It gives a glimpse into simple, down-to-earth human souls in a simple, down-to-earth town.

"Dawn's Early Light"

"Dawn's Early Light," an original story by Dorothy Thompson and Fritz Kortner, has been bought by Metro-Goldwyn-Mayer. Designed as an all-star production, the picture will be produced by Sam Zimbalist.

The story deals with conditions confronting the founders of the United States Republic, drawing a parallel between conditions then and now.

"Young Thomas Edison"

Production has started on "Young Thomas Edison," starring Mickey Rooney. Norman Taurog is director, John Considine producer of this dramatisation of the early life of the famous inventor.

This film will be followed by a second picture, "Edison the Man," starring Spencer Tracy. In the cast of "Young Thomas Edison" are Fay Bainter, George Bancroft, Virginia Weidler, Eily Malyon, Bobby Jordon, Victor Kilian, and Mitchell Lewis.

"Congo Maisie"

Following her rôle in "Nick Carter, Master Detective," Rita Johnson goes into the second feminine lead in "Congo Maisie," which teams Ann Sothern and John Carroll. She plays the wife of Ian Hunter, research physician. As the debutante wife, beset by the terrors of the jungle, the actress is said to have one of her most dramatic rôles to date.

Scheduled to start soon, the picture will be directed by H. C. Potter.

Time moved backward on the set of "The Secret of Dr. Kildare" at Metro-Goldwyn-Mayer, when Dorothy Phillips, star of silent pictures, joined the cast to play Lionel Barrymore's surgical nurse in the medico-detective romance, which Harold S. Bucquet is directing.

Years ago, when she was being directed as a star by her husband, Allan Holubar, Bucquet broke into pictures as Holubar's assistant. Miss Phillips and Bucquet had not met for some years.

Silent Stars Twinkle Again

Second star of silent films to be signed for a featured rôle in Metro-Goldwyn-Mayer's "Not Too Narrow, Not Too Deep," Jack Mulhall, was cast as the convict, Dunning, one of nine desperadoes who attempt to escape from a penal colony.

The other star is Betty Compson, playing the café entertainer, Suzanne. Clark Gable and Joan Crawford are co-starred, and the cast also includes Ian Hunter, Peter Lorre, Paul Lukas, Albert Dekker, J. Edward Bromberg, Eduardo Ciannelli, John Arledge, Sara Haden, and Bernard Nedell. Frank Borzage is directing, with Joseph Mankiewicz as producer.

Change of Title

"Strange Cargo" is announced by Metro-Goldwyn-Mayer as the final title for the picture formerly titled "Not Too Narrow, Not Too Deep," starring Clark Gable and Joan Crawford.

RKO-RADIO PLANS BIG FILMS

FREDDIE BARTHOLOMEW IN SCHOOL EPIC

A GREAT cast of front-rank players, including Basil Rathbone, Freddie Bartholomew and Sir Cedric Hardwicke, have been chosen to play the leading rôles in "Tom Brown's Schooldays," which enters production at the RKO-Radio studios in the near future.

Sir Cedric Hardwicke has just completed a prominent rôle in "The Hunchback of Notre Dame," which like Freddie Bartholomew's latest vehicle, "Swiss Family Robinson," will be shown in this country during the first quarter of the New Year.

Robert Stevenson, the famous British director, has been signed to direct this new film, which is to be co-produced by Gene Towne and Graham Baker.

Miles Mander with Ginger Rogers

The choice rôle of Ginger Rogers' father in "Primrose Path" has been assigned to Miles Mander by Gregory La Cava, producer-director.

Mander, well known in British and Australian show circles, has, for the past year been directing for Gaumont-British in Australia.

In addition to acting and directing, Mander has written a number of books and plays. His published novels are "Oasis," "Gentlemen by Birth," "Common People," and "To My Son in Confidence."

In this new production Joel McCrea will be co-starred with Miss Rogers, while other supporting rôles will be played by Marjorie Rambeau, Queenie Vassar and Joan Carol.

"A Bill of Divorcement"

Herbert Marshall has been added to the cast of "A Bill of Divorcement," adaptation of Clemence Dane's renowned play, in which Maureen O'Hara enacts a leading rôle.

Adolphe Menjou and Fay Bainter have also been awarded featured rôles.

Anna Neagle's Brother

Stuart Robertson, the well-known English baritone and brother of Anna Neagle, has been signed by Herbert Wilcox to support his famous sister in "Irene," film version of the famous London and New York stage sensation. The two players last appeared together in "Sixty Glorious Years."

Robertson, who went to America some months ago for a series of broadcasts, scored an immediate hit, and in the new feature, which entered production this week, he will introduce a new song, "You've Got Me Out of a Limb," composed by Harry Tierney and Joseph McCarthy, creators of the show's original score.

As already announced, Ray Milland will play opposite Miss Neagle, while in addition to Alan Marshal new parts have been assigned to Arthur Treacher, Billie Burke, James Gleason and Tommy Kelly.

MONKEY AS SINGING PARTNER

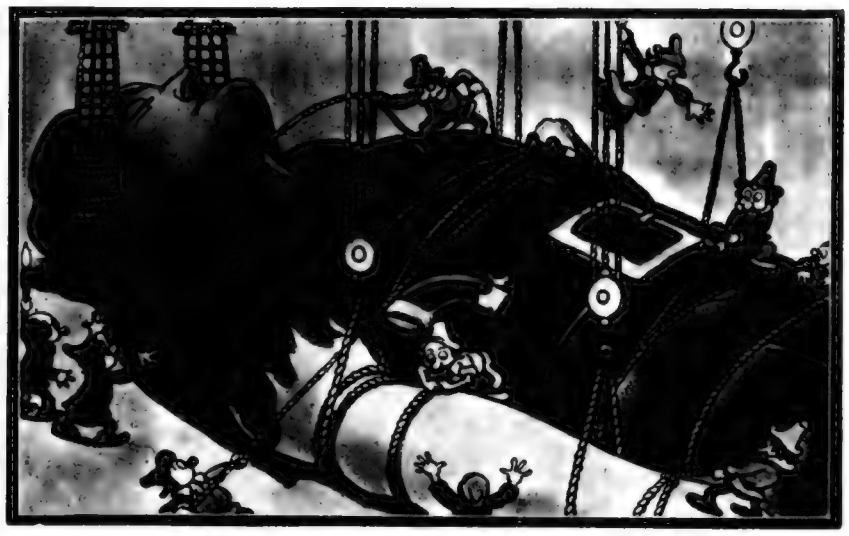
Columbia's Newest

Tony Martin, romantic singing star, sings a duet with a monkey in "Passport to Happiness," his forthcoming Columbia musical comedy.

Thes scene is expected to be one of the production's most amusing highlights. Martin portrays a gay, carefree, world-famous tenor who, at the moment, is down on his luck. While walking down the street he chances upon an organ grinder's monkey, who is faring no better. The two go into a duet, practically blocking traffic, after which the simian passes the hat.

Andre Kostelanetz and his orchestra will also be featured in "Passport to Happiness," which Joseph Santley is directing.

Preston Education Committee has recommended that the cellar of the Picturedrome be hired at an annual rent of £75 and converted into an air raid shelter at a cost of £300 to accommodate school children.



A scene from the Fleischer cartoon in Technicolor GULLIVER'S TRAVELS, which Paramount will present at the Carlton to-morrow (Friday)

"Gulliver's Travels"

TECHNICOLOR CARTOON TO REOPEN THE CARLTON ON FRIDAY

RAPID staff work by David Rose, head of Paramount in Great Britain, now in the States for conferences with other Paramount executives, will result in an important addition to London's reopened theatres.

The popular Carlton Theatre in Haymarket, "dark" since the outbreak of war, is to reopen to-morrow (Friday) with the presentation of "Gulliver's Travels," the spectacular full-length Technicolor cartoon, which reached London *via* the Clipper.

"Gulliver's Travels" is claimed to be in many ways the most ambitious cartoon subject ever made. It marks the entry of the cartoon feature into the field of lavish spectacle. The picture also presents armies and village scenes such as are technically known in the Industry as mob scenes.

The film was made by the famous brothers Fleischer, Max and Dave, and their organisation. The complete job took 18 months and involved the making of 86,400 separate drawings, and each drawing passed through nine different hands. This part of the process alone took about nine weeks.

Some 300 Fleischer artists were employed at the brothers' studio in Miami, and 400 Miami art students were also put to work on the film.

The consulting artists contributed sketches, and from their composite efforts came King Little of Lilliput and his daughter, Princess Glory, and King Bimbo of Blefusco and his son, Prince David. There was also, of course, Lemuel Q. Gulliver himself.

Models resembling these sketches were hired to pose for the artists. Sam Parker, a radio announcer, became both the figure and the voice of Gulliver. Lovey Warren, a night-club entertainer, became Princess Glory, and Cal Howard was enrolled as Prince David. Lanny Ross and Jessica Dragonette, of radio fame, were engaged to do the voices of David and Glory, and to sing the songs written for them.

The picture adheres strictly to the line laid down by Swift. However, Swift wrote the story from the standpoint of Gulliver. Fleischer has made the picture from the standpoint of the Lilliputians.

The composition of "Gulliver" includes 12 tons of paint, 500,000 celluloids and backgrounds, 115,200 composite scenes, 16 tons of drawing paper, 86,400 separate frames, and 27 miles 385 yards of script.

Since they started creating their cartoons 25 years ago the Fleischer combination has been responsible for over 75 patents.

Many years ago, Fleischer produced two seven-reel features, virtually all done by hand drawings and both of them were very successful.

The first full-length cartoon picture was called "Relativity." This was produced shortly after Dr. Albert Einstein had announced his famous theory.

Fleischer's second film was "Darwin's Theory of Evolution" and was produced with the co-operation of the American Museum of Natural History.

BIRMINGHAM DISCUSS H.O. REGULATIONS

With Police Authorities

BIRMINGHAM exhibitors have lost no time in meeting representatives of the Justices to discuss the application of the new Home Office suggested regulations for kinemas in war time.

It was announced at the December meeting of the Birmingham and Midlands branch of the C.E.A., held at the Chamber of Commerce under the chairmanship of H. Ferrier Cornforth, that representatives of the branch had met C. C. H. Moriarty (Chief Constable), C. E. Barker (Clerk to the Justices) and H. M. Lawrence (Justices' Surveyor) to consider these.

As a result of that conference, decisions satisfactory to Birmingham exhibitors were arrived at, subject to confirmation by the Public Entertainments Committee. Following such confirmation the revised regulations would be forwarded to all members.

He also reported that an interview was being sought with the Chief Constable of Wolverhampton to discuss the new regulations. Should difficulties arise in other areas in the Midlands, members were asked to communicate with the secretary of the branch.

The members approved of the correspondence which had passed between the secretary and the Birmingham Corporation Transport Department concerning later services.

Matinee Prices

A further discussion took place in regard to matinée prices following a report by the sub-committee appointed to deal with the question. It was decided that the latter should arrange further meetings and again report to the branch at its next meeting.

Worcestershire Regulations

Correspondence with the Chief Constable of Worcester was read, and the SECRETARY reported that the condition attaching to the original permit for reopening regarding the carrying of gas masks by all persons admitted to places of public entertainment had now become inoperative.

N.A.T.K.E.

The revised agreement with the N.A.T.K.E. relating to the city of Coventry was ratified.

"Birmingham Mail" Xmas Tree Fund

LEWIN P. SAMUEL reported that so far this collection had realised nearly £1,300, and there were still a few more boxes to come in.

Mr. Samuel was heartily congratulated upon this magnificent achievement.

It was decided to hold the annual meeting of the branch on Friday, January 12, next. This will again be held at the Midland Hotel, Birmingham, and will be preceded by a luncheon.

DEATH OF YORKS SHOWMAN

CLAUDE SHAYLER

Claude Shayler, one of the best-known personalities in North of England kinema and theatrical circles, died suddenly at his home, Thornes Road, Wakefield, this week. He was 63.

Mr. Shayler, who was for 17 years the General Manager of the Playhouse, Wakefield, retired from active work just three years ago, following a seizure, but he slowly recovered and continued to get about until his death, which was caused by a heart attack.

After serving through the South African War, Mr. Shayler became secretary to a theatre company, and later was appointed manager of the Royal Hippodrome (Liverpool). He served in like capacities at the Regent Theatre (Salford), the Zoo Hippodrome (Glasgow), the Tivoli (Leeds), which was renamed the Hippodrome during his managership, the Hippodrome (Rotherham), of which he was the first manager on its opening, and the Empire of Varieties (Dewsbury), which he opened in 1909. After four years at the Empire he started a variety agency at Dewsbury, and carried it on until he left for East Africa to serve in the A.S.C.(M.T.). He returned to England in 1919, and in the same year was appointed General Manager of the Wakefield Playhouse.

He was the Yorkshire District representative on the Executive Committee of the Provincial Entertainment Managers' Association, a member of the C.E.A. and of the Cinema Club in Leeds.

SWANSEA SHOWMAN PASSES

The death has occurred in Swansea after a short illness of Michael Jacobs, J.P., who was for a long period director and vice-chairman of South Wales Cinemas, Ltd. Seventy years of age at the time of his death, Mr. Jacobs was a well-known business man in West Wales and was the head of a large furnishing enterprise.

BEDFORD, CAMDEN TOWN, REVERTS

The Bedford, Camden Town, controlled until his death recently by Harry Day, closed as a kinema on December 11. Workmen are busy redecorating the building, which reopened on Boxing Day with a variety programme.

Managing director of the concern is now Harry Goodson.

Adrian Romer, who managed the hall for A.B.C. and later for Mr. Day, is no longer in charge, the present manager being Walter Morris.

ALFRED SMITH

STAFF TRAINING FOR A.R.P.

Northern Exhibitors Face Many Problems

A BUSY meeting concluded the year's activities of the Northern C.E.A. Branch, which under the chairmanship of W. S. Gibson last week gave consideration to the training schemes for employees in A.R.P. work. Warnings were given also about the hours of opening as quoted in members' licences, and preliminary details for the annual meeting and the usual luncheon were discussed.

Dealing with the Home Office new regulations, the Secretary (ALFRED SMITH) said that he had been in touch with the Newcastle authorities about the training of staffs in first aid and anti-gas precautions. They were quite agreeable to arrange such classes at a nominal fee.

It was suggested that the female staffs might undertake the first aid training and the male staff the anti-gas training, but, of course, one or both may be taken by male or female.

Splinter-Proofing Glass

F. JORDON raised the question of solutions which were on the market, and asked whether they were suitable for the protection of glass. A South Shields member said that in that town and at Sunderland the police had agreed to a splinter-proof solution being used.

Training Fees

A South Shields exhibitor protested against the fixing of fees by the authorities of that town for training in first aid and anti-gas.

A letter from Rowlands Gill stated that the police were quite agreeable to one man on his staff being trained, and he could, on completion, train the rest of the staff.

"Female employees are constantly leaving, so what is the use of training them?" asked another member.

The CHAIRMAN reminded members that we were at war, and it was up to them to make the best of the conditions put before them. "I consider the association has achieved a great deal in getting these conditions reduced to their present standard," he added.

Hours of Licences

The SECRETARY drew attention to the importance of observing their hours of opening. Where their licences stated the closing hour as 11 p.m., they were advised, as far as possible, to observe this, and not to accept 10 p.m. as the closing time.

The National President, E. J. Hinge, had referred to this point at the last Executive Committee meeting, as he was afraid if they did not keep to their licensing hours they might meet with some difficulty when they applied for renewal of those licences and the hours stated therein.

So far as the question of later transport was concerned in Newcastle, the SECRETARY reported that he understood this matter was to be considered again at the next meeting of the Transport Committee, to be held that week.

N.A.T.K.E. Agreement

The SECRETARY said he was still awaiting the grading returns from a number of kinemas in connection with the N.A.T.K.E. agreement. He had notified those members that unless the forms were received by December 21 the responsible committee would have to fix gradings for the halls concerned.

The agreement would become operative from January 1, 1940.

A.G.M. Arrangements

The branch annual general meeting has been fixed for Tuesday, January 23. The Executive Committee recommended that the annual meeting be followed by an informal luncheon without guests, in view of the existing circumstances.

The SECRETARY, however, stated that he had just received a telephone message from Mr. Hinge and Mr. Fuller in London to the effect that they considered it would be a mistake not to have the guest list as usual at the luncheon.

It was agreed after consideration "That the usual arrangements in respect to the annual meeting luncheon be carried out."

Annual Trade Ball

A recommendation from the branch Executive Committee that the annual kinematograph Trade ball in aid of the Trade Benevolent Fund be held at the Oxford Galleries, Newcastle, on Friday, January 19, 1940, was adopted.

Nominations of Officers

Before proceeding as usual with the nomination of officers and committees, T. H. SCOTT suggested that in view of the extraordinary circumstances existing at the present time it would be much better to retain the present members in office for a further year, and he therefore proposed that a recommendation be sent forward to the annual general meeting that the existing branch officers and committees be re-elected *en bloc* for the ensuing year.

E. S. SMITH seconded the proposition which was carried unanimously.

"The Lion Has Wings"

Correspondence was reported upon by the SECRETARY which T. H. Scott, of Hexham, had had with United Artists in respect to a three-day booking of the film "The Lion Has Wings" at a Hexham kinema. The only date he had available was the first three days of a week, but the renters had refused this, stating they only required week-end bookings.

Mr. Scott had remonstrated and pointed out that it appeared to him they were more interested in the financial side of the film than the publicity for which it was intended. He for his part offered to prove that he was more interested in the publicity side of "The Lion Has Wings" by devoting the takings of the three days' booking to a local soldiers' fund if the renters would supply the film free.

The matter had been sent forward to the General Secretary, who, in reply, stated that Mr. Scott's counter-proposal was under consideration by the renter.

EDLINGTON S.O. DEBATE

APPEAL TO COUNTY AUTHORITY

Edlington Parish Council, which deals with local problems in a village near Doncaster, has decided to ask for permission for the opening of the Edlington Cinema on Sunday nights. The appeal will be made to the West Riding County Council.

The Clerk (R. Dunn) said that the local kinema company had told him they would agree with the principle of Sunday openings immediately the law, as at present, was amended.

P. McDonald said it was an abominable position when, on Sunday evenings, their adolescents had to parade up and down the streets. If the local kinema opened they would have somewhere to go. He knew that people might point out there were churches and chapels, but services ended at 7.30 p.m. and young people did not want to be in the house all that time. They could not go for walks in the lanes because of the blackout and consequently they hung about shop doorways.

Opposition came from S. Moffitt and L. Lambert (chairman), who said people had six days in which to go to pictures. Even if kinemas opened on Sundays he thought the novelty would soon wear off.

Editor's Letter Bag

Only a News Theatre

PROJECTIONISTS AND THEIR PAY

A letter from the general secretary of the News and Specialised Theatre Association of Great Britain and Northern Ireland states that the Association has had under consideration the paragraph in the KINE. of December 7 written by R. Howard Cricks on news theatre projectionists.

I am able to state with authority, says the letter, that the conditions of employment in the projection rooms of most news theatres are of the highest standard. Usually, not less than four projectionists are employed. . . .

The rates for the chief and others in many cases exceed what one would expect to find in centre city theatres seating 1,500 people or more.

Spacious projection rooms and full staff room accommodation seem to be prevalent, whilst with regard to staff welfare, members' heating, cooking, hot-water and recreation arrrangements are provided for the exclusive use of staff.

The highest technical qualifications as well as specialised experience are required of the chief and second projectionist, and in many of the news theatres the plant is most advanced, and full theatre and proscenium lighting arrangements are installed in most theatres. Certain special highly advanced technical arrangements used in some news theatres are, as yet, not used in any other situation that our members are aware of.

Further, the projectionists in control have to be highly versatile; their knowledge of "cutting" has to exceed anything that might be required in a normal feature theatre.

The members of this Association feel quite sure that Mr. Cricks will be glad to withdraw in full a statement that is as unjust as it is incorrect.

R. HOWARD CRICKS comments:—

C. Fennell last week, and the secretary of the News Theatre Association this week, take me to task for remarking in the IDEAL KINEMA, with the object of emphasing my contention that there is no shortage of projectionists in the London area, that a projectionist with long experience in big shows was offered nothing better than a job in a news theatre.

I can assure these gentlemen that this remark was intended to be in no way derogatory to news theatres or their projectionists. Actually, I am quite sure that the average news theatre projectionist is better situated than the man in a suburban kinema of similar capacity. My remark merely inferred that the projection room of the news theatres offers neither the same range of duties (since there is less equipment in the projection room), nor the same responsibilities as that of a big theatre, and naturally its staff is not so well remunerated. In the actual case referred to, the difference amounted probably to £2 a week.

Mr. Fennell assures me that in his own news theatres, "the projectionists are remunerated on a scale comparable with that of men employed in theatres seating 1,500 people." I won't perversely read his words too literally, but will give him all credit for providing such favourable working conditions. Incidentally, it's my guess that he hasn't yet found any shortage of staff.

I will certainly look forward to the pleasure of meeting Mr. Fennell and his projectionists when next in the North.—R. H. CRICKS.

FILM SHOWS FOR THE TROOPS

Continued from page 3

is usually a news film, a cartoon and a feature picture, and on one occasion during Mr. Henry's visit, while the applause was sounding, a spokesman of the soldiers asked if they might see the newsreel and the Mickey Mouse again.

No charge is made for kinema entertainment in the forward positions, but at the base an admission figure of two francs is required.

"I wish all those who are supplying films for the troops could witness the enthusiastic reception they get from British troops in the various centres I visited."

The activities of the film units are increasing, and Ben Henry is purchasing further equipment this week to increase the facilities.

There are 60 or 70 men in France employed in supplying film programmes, and wherever members of the British Expeditionary Force are stationed (except perhaps in outlying situations) there is a picture show at least once a week, when the unit gives two or three performances a day.

Pathé Pictures, Ltd., applied to the Blackburn Watch Committee to reconsider their refusal to allow the exhibition at local kinemas of the "H" category film, "Dark Eves of London."

The committee reaffirmed their previous decision.

Don Amechs and Andrea Leeds in SWANEE RIVER, a forthcoming picture from 20th Century-Fox

"WIZARD OF OZ"

Scenes from WIZARD OF OZ, the M-G-M picture in Technicolor, starring Judy Garland, Frank Morgan, Ray Bolger, Billie Burke, Jack Haley, Bert Lahr. Directed by Victor Fleming, this film will have its Empire presentation in the near future

BRIGHTON S.O. REBATE IS REJECTED

COUNCIL CONTINUE OLD FIGHT

THE decision of the Brighton Town Council to continue the Sunday opening charity contributions for 1940, at the same rate as previously and not to give a rebate in respect of the Sunday when Kinemas were compulsorily closed at the outbreak of war, was severely criticised at the meeting of the Sussex Branch C.E.A., held at the Regent Cinema on Friday, December 22, under the chairmanship of Dan Benjamin

Members contrasted the unsatisfactory position in Brighton, where £1,222 had to be paid by 16 kinemas, with that at Portsmouth, where exhibitors pay £200 in respect of 27 kinemas. A further grievance was mentioned that being that Brighton, a pioneer town so far as Sunday opening was concerned, should have to pay at all for a right which until the operation of the Sunday Entertainments Act they enjoyed unfettered for over 20 years.

There were bouquets, however, for the Brighton Corporation for the way in which the transport authorities had met the entertainment houses regarding transport difficulties.

Dan Benjamin reported that P. C. Lundy and he took part in a deputation which met the transport authorities and had been met very helpfully in every way.

It had been agreed that there should be full week-day services instead of Sunday services on Boxing Day and extension generally in week-day and Sunday transport services.

Randolph Richards proposed and R. H. Ainsworth seconded a motion that a special message of thanks be sent on behalf of the branch members to the transport authorities; unanimously agreed.

It was regretted that the branch recommendation that all members should remain closed on Christmas Day had not been adopted unanimously by members, and it was left to individuals to open or remain closed as they desired.

Many members felt that the black-out and the lack of transport facilities should have made it much easier to give kinema staffs a day off on Christmas Day. Some circuit houses were going to open at 6 p.m., although public transport that day would cease at 3 o'clock. Most independent halls have expressed their intention of closing.

SOUTHPORT GOES CONTINUOUS

Beginning on Monday last, proprietors of six Southport kinemas (Palace, Trocadero, Coliseum, Plaza, Forum, and Scala) introduced continuous programmes commencing at 6 p.m. daily, except Saturday. On Saturdays there will be two performances, at 5 p.m. and 8 p.m. Matinees take place at 2.30 p.m. as usual.

Edward Chapman, Mary Clare, Glenis Johns and Jane Baxter in THE BRIGGS FAMILY (Warner-Teddington)

A CONCENTRATION CAMP REPRODUCED

Barbed Wire at Lime Grove

"GESTAPO"

AN entire floor at the Gaumont studios, Shepherd's Bush, was transformed into a Nazi concentration camp last week, when I saw some of the first day's shooting on the 20th-Fox subject, "Gestapo," directed by Carol Reed.

Nearly 100 yds. of barbed wire separated the brown-clad men from the blue-garbed women, and a curious air of tragedy was apparent. Several of the men, I found, were actor refugees, and one or two had actual experience of Gestapo incarceration. Another looked suspiciously like Stalin.

Pretty Margaret Lockwood and Paul von Henried, after a patrol march, acted a scene of contact through the barrier. Margaret plays a Czech girl kidnapped by agents from England and taken back to Germany by U-boat. The unusually strong cast includes Rex Harrison, Basil Radford and Naunton Wayne (pursuing their comedy rôles of "The Lady Vanishes"), James Harcourt, Felix Aylmer, Raymond Huntley and Austin Trevor.

Teutonic régime details are being supervised by Wernher Hardt. One of the black-uniformed guards of the S.S. was carrying an actual German carbine. Its butt bore the date of its manufacture (1908) at a Danzig factory. Used by some German soldier in the last war and surrendered under the Versailles Treaty disarmament order, it is now a G.-B. "prop."

Otto Kanturek (Czech born) is cameraman on "Gestapo," the first British film of present-day Germany.

"CONTRABAND"

Anton Walbrook With British National

Crowd players appearing in the second of the new John Corfield British National subjects, "Contrabrand," will be cast not for their faces or their figures, but for their feet and legs.

Michael Powell, director of this new Conrad Veidt subject, explains that the reason for this strange new casting method is that the action takes place mostly in the black-out, and that as the only lights shown are those from torches, and as people don't go around flashing their torches anywhere but on the ground, all that will be seen are the feet of the various crowd players taking the rôle of the average Londoner in the picture. As already announced, Valerie Hobson plays opposite Veidt in this subject, which goes into production at Denham on January 1. Much exterior stuff has already been photographed in the London streets, and at sea, aboard a neutral vessel.

Anton Walbrook, who has been appearing with great success in "Design for a Living" at all the big provincial towns, will appear with his co-star from that subject, Diana Wynyard, in "Gaslight." As already announced, Miss Wynyard has been invited to star in this very successful stage play, due for filming by British National in the new year.

SEAT SLASHERS

Boys Charged at Gosport

Two seats with their upholstery slashed were produced by James Holland, manager of the Forum, Gosport, when two boys, both aged 13, were brought before the Gosport Juvenile Court, charged with committing wilful damage in the theatre, amounting to £2.—It was stated that one boy had used a knife and another a razor-blade.

The two boys charged were each ordered to pay £1 towards the damage, and placed on probation for 12 months. It was mentioned that the third boy had already been sent to an approved school on another charge.

Granada Staffs Receive Pay Increases

BERNSTEIN'S GESTURE TO MEET GREATER COST OF LIVING

Over 700 employees of Granada Theatres, Ltd., received increases in wages on Friday, December 22, on a scale corresponding with the cost of living as shown in the Ministry of Labour index figure.

The employees benefiting include male attendants, usherettes, cleaners, night watchmen and maintenance staffs.

The Ministry of Labour index shows a rise of 14 points over the figure existing at the beginning of the war, and in making the increases Granada Theatres, Ltd., promises that the question of a further increase will be reviewed if the cost of living figure again rises.

Increases, which took effect last Friday, are as follows: All men over £0—3s. 6d., 4s., 4s. 6d. weekly; youths—1s. 9d. and 2s.; page boys—1s. 6d.; usherettes—2s. and 2s. 3d; morning cleaners, 1s. 6d.

WAR TIME RULES FOR ULSTER

Issue Early in New Year

Regulations for kinemas in war time in North Ireland will follow much on the same lines as those in Great Britain, when they are issued early in the New Year, the KINE understands. The Northern Ministry of Home Affairs is also paying attention to the question of external lighting, and it is stated that an official will be delegated to confer with exhibitors, so that their complaints of a vast disparity in the interpretation of the regulations by different officials who have up to the present carried out inspections will be obviated.

S.O. Battle in Armagh.

Decks are being cleared for action on Sunday opening in Armagh, and both sides are preparing their case for submission to the Council at the January meeting.

KING'S HEATH SAFE-BREAKERS

Found in the Maypole Cinema, King's Heath, Birmingham, late at night, in possession of a complete safe-breaking outfit, three Birmingham men stand committed for trial at the next Birmingham Sessions. Evidence showed that after police officers had heard tapping in the building on the night of December 10 the three men were found hiding in various parts of the kinema.

WAR BONUS FOR N.A.T.K.E.

Union's Next Task

One of the most important and immediate tasks before the Union in 1940 will be to secure a war bonus for the entire membership to meet the cost of living, and other rising expenses of the workers.

Notwithstanding the severe setback that the first weeks of the war occasioned, the National Association of Theatrical and Kine. Employees reports remarkable progress during 1939. In the field of negotiations it has an excellent record. The total number of agreements completed and in existence between the Union and the various branches and kinemas of the C.E.A. now number 38.

In regard to negotiations which are outstanding, the more important areas yet to be dealt with are:—

Manchester and East and West Lancashire, the East of Scotland, part of the South of England, and sections of South Wales, Southern Midlands and certain rural situations in various parts of the country.

Over 10,000 new members were made to the Union during 1939, and there is an upward trend reported in recent weeks. Similar progress has been made by the Union from the theatre and music hall side of the Industry, and in regard to film studios it is anticipated that early in 1940 the Union will recover its former membership and position.

The Week in Scotland

THE SUNDAY CHARITY EFFORT—300 ATTEND CINEMA CLUB DANCE—RETURN OF THE ORGANIST

The appointment of a committee to centralise applications and the decision at Wednesday's C.E.A. meeting to limit Sunday opening for charity to one Sunday in the year is expected to meet with general approval throughout Scotland. In Glasgow, however, this, of course, is in addition to "Cinema Sundays," which this year have been arranged for the last two Sundays in January and the first three in February and later on in the month, we understand, special performances will be given throughout Glasgow in aid of the Glasgow Central War Relief Fund. This has been arranged to help Lord Provost Dollan to realise his ambition of raising £100,000 for the fund.

The Trade is certainly doing well by P. J. As already announced, the Scottish Orchestra are giving a special concert in the Paramount next Sunday evening, the entire proceeds of which are for the Lord Provost's Fund.

George Singleton, too, did his bit for this fund last Thursday evening, when the Cosmo had a full house at a preview of his New Year programme, the French film success, "Hostages"; the new documentary film, "Dundee and the Tay," and an old-timer made in 1910, "Glasgow and the Coast." The entire proceeds were handed over to Lord Provost Dollan for his fund.

Two Glasgow Trade Shows

Paramount advises us that they have arranged a Trade show of "Our Neighbours, the Carters" for the Playhouse on Wednesday, January 10, at 11 o'clock, while Bobby Booth has advised all and sundry that he has fixed January 12 for his showing of "Mr. Smith Goes to Washington," this to obviate any clash.

Managerial Changes

Mr. Baillie, who has been at the Elephant, Shawlands, for the past year or two, has rejoined the Winocour circuit as manager of La Scala, Dundee, in place of F. C. Linay, who has been for the past 13 years connected with Dundee houses.

Cinema Club Dance

The Cinema Club Dance in the Grand Hotel last Friday evening was a very successful night out. Nearly 300 danced to Jack Britton and his Boys, and with the appointments and catering on a generous scale there was nothing to mar a very pleasant evening. During the night Lord Provost Dollan looked in, as also did Mrs. Mark Ostrer. The success of this venture has emphasised to the committee the necessity for keeping up the club spirit during these dark days.

Organists and Charity

Glasgow kinema organists are much in demand these days. Last Sunday, Gerald Shaw, of the Paramount, after helping the Scottish Orchestra, went down to Alexandria to help a Jock's Box Fund Concert, while Alan Kennedy, the popular organist of the Regal Cinema, performed on the Compton radio organ in the Ayr Ice Rink at a special Christmas Eve Charity Concert.

Scottish Film Festival

The Scottish Film Council at a meeting in Glasgow last week decided to hold the Scottish Amateur Film Festival in April, 1940. It will probably be held in the Lyric Theatre, Glasgow. C. A. Oakley, chairman of the Glasgow Film Society, Wm. Jeffrey and H. Forsyth Hardy were appointed as a panel of adjudicators.

Services in Kinemas

The Ministers in Paisley are organising a series of services to be held in local kinemas on Sunday evenings. The first is to take place in the Regal on Sunday, January 7.

PRIVATE HOUSE KINEMA

Birmingham Postman Fined

When Thomas Dulson (45), a postman, of 764, Coventry Road, Birmingham, was fined £2 at Birmingham on Friday last, for contravening the provisions of the Cinematograph Act, 1909, it was stated that police officers found 21 people in his front room watching a film, while in the grate a fire was burning.

Prosecuting, Mr. M. P. Pugh said that police officers saw a hand-bill on defendant's gate advertising a "private cinema." Later they went into the front room in which a number of people were watching the film "Rasputin." Defendant admitted the apparatus was his, but said he only had a few friends in.

"It was not a private show," said Mr. Pugh. "I have here one of the bills which he distributed. On it he says 'The kinema is an up-to-date one, and for many years has only been available to friends. Owing to the difficulties of travelling in the black-out the owner has decided to extend an invitation to people living in the district.'"

District Officer Woods, of the Birmingham City Fire Brigade, said the film was inflammable and the fire risk was extremely grave, but he did not think Dulson realised the risk.

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IN WARDOUR STREET WINDOWS

Three window displays are at present the high spot of Wardour Street. They are in the General Film Distributors' office and draw the Trade's attention to Deanna Durbin's new film FIRST LOVE, now scoring a big success at the Leicester Square Theatre, and to the two eagerly awaited Arthur Askey films, BAND WAGGON and CHARLEY'S (Big-Hearted) AUNT

The KINE YEAR BOOK
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THE TRADE'S ENCYCLOPAEDIA

The Observation Window

B.K.S. Meetings to Continue

TELEVISION BY TELEPHONE

Trumpeter, What Are You Sounding Now?

THE decision of the B.K.S. executive to test the opinion of its members by holding a test general meeting was amply justified by results. A pre-war attendance was recorded at the meeting on the Monday before Christmas, and the meeting approved the proposal to continue with regular monthly meetings. One member suggested that in times of rationing the refreshments which precede the meetings might prove an inducement to attend!

THE presidential address of A. G. D. West was far from being a dry catalogue of technical advances. Naturally, the chief interest of his listeners was in his own subject of television; notwithstanding the present black-out of transmissions and the consequent closing down of commercial progress in this country.

MR. WEST was optimistic regarding British supremacy, provided only we could retain it against American competition until peace again arrives. His suggestion that television programmes might in future be transmitted to West End kinemas by ordinary telephone cables opened up very wide possibilities.

ONE matter which the lecturer introduced showed how sound recording had been conscripted for Army purposes. British Acoustic have developed an automatic trumpeter. Some 20 different bugle calls, with as many alarms and other signals, have been recorded on paper, and a reflected-light reproducer with high-power loudspeakers takes the bugler's place. The reproduction from the paper is good up to 6,000 cycles, and it is only a matter now of pressing the wrong button to have the "Last Post" sounded at réveillé time.

INGENUITY and brainwork can often save money. Some managements, for instance, have gone to considerable expense to comply with police regulations in regard to light control in entrances, but W. J. Rawkins, of the Savoy, Burnt Oak, carried out the work himself at a cost nearer 10s. than £1—and for *two* sets of a dozen glazed doors fronting the main road.

THE inner doors he darkened by the application of blue Cellophane, which reduced the brightness of the inner crush-hall to a subdued glow in the outer lobby. The street doors he painted with a preparation concocted by himself of lacquer and cellulose which, on drying, assumed a frosted appearance. This effectively completed the dimming without producing that "dead" effect noticeable on so many kinema frontages.

TO complete the scheme he filled advertisement panels over the doors with posters painted with luminous white paint which showed up well after dark. The net result was that one could see that the hall was open, yet there was no light spill to cause complaints from the authorities.

A NEW photographic flash bulb of unusually small dimensions has been placed on the market by G.E.C. in America. It is the size of a golf ball, is usable for all cameras except focal-plane shutter types, has an all-wire filling, and has a light output of 13,000-15,000 lumen seconds. Its handiness should greatly help the still photographer who has frequently in the past had to carry about with him a suitcase full of lamps.

IT will not be amiss to draw attention to the urgency of filling in without delay the registration cards for carbon rationing referred to in last week's KINE. The earlier these forms are completed and returned, the greater the certainty of supplies being organised in time to operate upon February 1.

J. BENSON.

SCIENTIFIC ADVANCES IN KINEMATOGRAPHY

A. G. D. West Surveys the Field

A. G. D. WEST'S presidential address to the British Kinematograph Society (delivered on December 18) consisted of a comprehensive review of the more important technical developments in the industry during the past year.

The technical review was divided into five sections, dealing respectively with equipment, materials and processes, scientific developments, colour, and television. Under the first heading he referred first to the new Askania noiseless camera, which at a distance of one metre from the front of the camera produced a noise level of only 25 phons. A feature of its construction was the swivelling gate, which moved to permit a focussing screen to come into operation.

The Vinten ultra-high speed camera, capable of a speed of 3,000 frames a second, was described, also a camera produced by G.E.C. of America, in which a drum containing 1,000 pinholes produced exposures at the rate of 120,000 per second.

An interesting suggestion was that the next step in camera design might be the incorporation of coupled range-finders, as used on miniature cameras.

A Variety of "Mikes"

Turning to the subject of sound, the speaker remarked that every few months revealed a new type of microphone; the fully equipped recordist must have as many types of microphone as the camera has lenses to deal with all eventualities.

In practice, three types are used—the electrodynamic, including various pressure-operated moving coil and ribbon types; the electrostatic, represented by the condenser microphone; and a combination which results in a heart-shaped polar diagram. Of the third type, the Bell Laboratories have described a cardioid microphone, which brings together in a single instrument a dynamic type pressure element and a ribbon type velocity element; while RCA have a unidirectional microphone consisting of a corrugated ribbon, one section of which is free on both sides and acts as a velocity element, while the other part, being exposed to sound waves on one side only, responds as a pressure-operated device.

Progress has been made in the art of compressing the sound record, providing improved and very intelligible dialogue, which stands out clearly from the background noise. In the RCA method there is a deliberate compression available of, say, a 30 db. range into 15 db. Another improvement is a reduction in variable area recording to an extremely narrow bias line, 1 mil in width.

Push-pull and Amplifiers

Push-pull tracks, consisting of two simultaneously recorded tracks recorded 180 deg. out of phase, have been developed in great variety. In a new type Class "A-B" system, Class "A" is used for low modulation and a combination of the two for higher modulation. The various types of track are obtained by design of optical system and aperture shape.

In amplifier design the two main lines of progress are the study of negative feed-back and the production of beam valves, having very high mutual conductances. The latter are capable of providing in push-pull a very high degree of efficiency; for instance, in one case 25 watts output is obtained from 40 watts anode dissipation.

Projection Devices

In the theatre field, new projectors and new sound systems have improved the quality of sound and picture reproduction. Phillips have a new compact double projector, which incorporates the high-pressure mercury lamp, fed by direct current. The light on the screen is similar to that given by a 45-amp. high-intensity arc.

It is claimed that the difficulty of stroboscopic flicker with the A.C. arc has been solved by the Cyclex system, in which a simple and compact conversion to 96 cycles per second is provided, which, acting in conjunction with a projection of 48 pictures per second, results in this particular disadvantage being removed.

It is interesting to note that copper-sulphide rectifiers have now been developed for projection use, and are capable of delivering up to 65 ampères at 35 volts.

Mr. West also referred to the investigation of research workers in screen brightness, reporting upon the work of Joachim reported upon in last week's KINE.

The Vinten Eight-way Printer

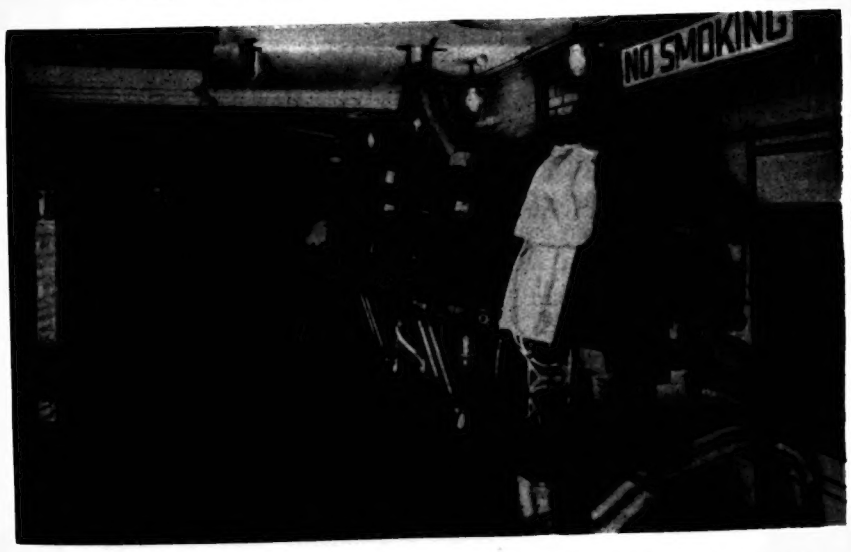
A self-contained printer of interest is the new Vinten eight-way printer, which permits of printing from the picture and sound negatives four copies simultaneously at a speed of 100 ft. per minute. The question of printer slip has received very careful attention. The Vinten Dufaycolor printer, using a dual light source, was also described.

Innovations in film emulsions producing first film with increased speed and finer grain; later a special fine-grained film for back-projection; and finally a film with four times the speed of the previous fastest were referred to as well as systems of rapid processing.

In the field of optics, the efficiency of lenses and other optical units has been doubled by eliminating the reflection of light from the glass surfaces, by a process developed by G.E.C. of America, which

Continued on page 22

THIS WEEK'S PROJECTION ROOM



The recently opened Granada, Kingston, is equipped with R C A High Fidelity sound equipment of the latest type. Above is a cross shot of the projection room

POOL CARBONS

SOUND REPRODUCTION FROM COLOUR FILMS

Maximum Sensitivity in Infra-Red Region

Recording and reproduction of sound from colour films, particularly sub-standard, such as Agfacolor, is the subject of an article in the current *Kinotechnik*.

The maximum sensitivity of the caesium photo-cell lies in the region of 850 mμ. The silver photographic image is a good absorber of these infra-red wave-lengths, but practically all dyestuffs absorb only in the visible range, and have quite a low absorption in the infra-red. The sound-track must, therefore, include at least one dye-stuff which will provide some degree of absorption on the longer wave-lengths.

Obviously, it is necessary to make all density measurements not with a visual densitometer nor with a selenium cell, but only with a caesium cell. Even commercial caesium cells vary appreciably; an unexposed undeveloped colour film gave a density reading with a visual photometer of 2.80, and with a selenium cell of 2.50, but measured with fourteen different commercial sound cells, nominally identical, the readings varied from 0.52 to 0.85.

The intensity of sound can also vary with the colour temperature of the exciter lamp. These factors give a drop in output, in the case of Agfacolor film, of from 3 to 9 db. as compared with a silver image.

The Donner effect, or photographic rectification distortion, is increased in the case of the colour film to an extent dependent upon the type of photo-cell and the colour temperature of the exciter lamp. The Donner effect can be much reduced by the use of colour filters.

Naturally, as with silver reversal film, control of the colour reversal film is possible by variation of the second exposure. The influence upon the Donner effect is also similar, thus with a greater recording exposure the Donner effect is increased by a reduced second exposure, while a recording with reduced exposure is less affected by subsequent control of second exposure.

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MUSIC FOR JANUARY 29 RELEASES

Compiled by A. W. OWEN

"HUSBANDS OR LOVERS" (Paramount)

CERT. U. 8,591 ft. Reg. No. F.2511. Reviewed in KINE. December 14, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Fred MacMurray, Madeleine Carroll, Allan Jones.
ATMOSPHERE.—Romantic comedy with a marriage *versus* career theme and small-child interest.
ORGAN.—"My Old Dutch," Chevalier (Ricordi), with adaptation from the vocal-piano copy and synchronisation with non-sync. recording.
NON-SYNC.—As organ, recorded on H.M.V. C.1922 (Vernon Watson).

"THUNDER AFLOAT" (M-G-M)

CERT. U. 8,540 ft. Reg. No. F.2402. Reviewed in KINE. November 2, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Wallace Beery, Chester Morris, Virginia Grey.
ATMOSPHERE.—Seafaring melodrama telling of the rivalry between members of the American Naval Reserve in 1918, when engaging U-boats in home waters.
ORGAN.—Sea Shanty Medley, such as "Blow the Man Down," "Fire Down Below," "Shenandoah" and "What Shall We Do with the Drunken Sailor?" (Hawkes), piano-solo adaptation.
NON-SYNC.—Fantasia of "Sea Shantics," recorded on H.M.V. C.2462 (London Symphony Orchestra).

"THE STAR MAKER" (Paramount)

CERT. U. 8,420 ft. Reg. No. F.2297. Reviewed in KINE. September 21, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Bing Crosby, Louise Campbell, Ned Sparks.
ATMOSPHERE.—Musical entertainment with a presented album of tunes and songs ancient, modern and operatic, with Bing Crosby as the chief vocalist.

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ORGAN.—Medley of theme songs: (1) "Go, Fly a Kite," (2) "A Man and his Dream," (3) "Still the Blue Bird Sings," and (4) "An Apple for Teacher," with adaptation from professional song copies.
NON-SYNC.—As organ, (1) and (2) recorded on Brunswick O2840 (Crosby and orchestra), (3) and (4) recorded on Brunswick O2839 (Crosby and orchestra), or medley of other songs from film, Brunswick O2841.

"AN ENGLISHMAN'S HOME" (U.A.)

CERT. A. 7,150 ft. Reg. No. Br.Dr.2485. Reviewed in KINE. September 28, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Mary Maguire, Edmund Gwenn, Paul von Hernreid, Geoffrey Toone.
ATMOSPHERE.—Spy melodrama based upon Guy du Maurier's play originally written to warn England of the perils of unpreparedness.
ORGAN.—"There'll Always be an England," with adaptation from the professional song copy and synchronisation with non-sync. recording if possible.
NON-SYNC.—As organ, recorded on Rex 9632 (Billy Cotton Band and vocalist).

"SUSANNAH OF THE MOUNTIES" (20th Century-Fox)

CERT. U. 7,110 ft. Reg. No. F.2124. Reviewed in KINE. July 20, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Shirley Temple, Randolph Scott, Margaret Lockwood.
ATMOSPHERE.—North-West Mounted Police melodrama, with the star as sole survivor of an Indian massacre.
ORGAN.—"The Pursuit" ("Minnehaha"), Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1916 (orchestra).

"NEWS IS MADE AT NIGHT" (20th Century-Fox)

CERT. A. 6,451 ft. Reg. No. F.2360. Reviewed in KINE. October 19, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Preston Foster, Lynn Bari, Russell Gleason.
ATMOSPHERE. — Newspaper-cum-gangster romantic comedy melodrama, ranging from the shadow of the condemned cell to comedy laughs.
ORGAN.—"At the Play," Suite (No. 1 only), York Bowen (Ascherberg), with adaptation from the piano-solo copy.
NON-SYNC.—"Dramatic Love Scene," Finck, recorded on Boosey-Hawkes B.H.1909 (orchestra).

"POISON PEN" (A.B.P.C.)

CERT. A. 7,043 ft. Reg. No. Br.R.2115. Reviewed in KINE. July 6, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Flora Robson, Robert Newton, Ann Todd, Belle Chrystall, Geoffrey Toone, Reginald Tate.
ATMOSPHERE.—Melodrama of English village life, dramatising the unhappy inhibitions of a middle-aged spinster.
ORGAN.—"Poison Cup," Incidental, Engleman (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1021 (orchestra).

"GOOD GIRLS TO PARIS" (Columbia)

CERT. A. 6,909 ft. Reg. No. F.2164. Reviewed in KINE. August 3, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Joan Blondell, Melvyn Douglas.
ATMOSPHERE.—Smart comedy of a pretty waitress who sets out to blackmail rich young men and falls for a college professor instead.
ORGAN.—New valse number, "There's Danger in the Waltz," from "The Little Dog Laughed" (Palladium) (Peter Maurice), with adaptation from the professional song copy.
NON-SYNC.—As organ, recorded on H.M.V. 5511.

"HIS BROTHER'S KEEPER" (Warner)

CERT. A. 6,333 ft. Reg. No. Br.R.2286. Reviewed in KINE. August 17, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Clifford Evans, Tamara Desni.
ATMOSPHERE.—Melodrama of filial devotion and sacrifice in the glamour of vaudeville stage settings.
ORGAN.—"Deep Purple" (Maurice), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.D.689.

"THEY ASKED FOR IT" (General F.D.)

CERT. A. 5,490 ft. Reg. No. F.2393. Reviewed in KINE. November 2, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—William Landigan, Jay Hodges, Michael Whalen.
ATMOSPHERE.—Small-town story of undergraduates who spread a murder rumour to make sensational local news headlines, with fantastic results.
ORGAN.—"Sleep Valley," Stirling (Hanley), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.3102 (orchestra).

"FIGHT TO FAME" (Columbia)

CERT. U. 5,158 ft. Reg. No. F.1608. Reviewed in KINE. August 3, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Charles Farrell, Jacqueline Wells.
ATMOSPHERE.—Melodramatic story of a veteran airman's revenge on the members of his squadron in the World War, who dubbed him a coward.
ORGAN.—"Rhapsody Appassionata," Ketelbey (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1012 (orchestra).

The following two films were omitted from last week's list of releases.

"BLIND ALLEY" (Columbia)

CERT. A. 6,217 ft. Reg. No. F.2072. Reviewed in KINE. July 13, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Ralph Bellamy.
ATMOSPHERE.—Melodramatic thriller, in which a psychological analyst shows how, by cross-examination, he is able to discover the origin of the homicidal mania which exists and find a cure.

ORGAN.—"Retribution," Dramatic Incidental, Martell (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1063 (orchestra).

"THUNDERING WEST" (Columbia)

CERT. U. 5,044 ft. Reg. No. F.1542. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Charles Starrett, Iris Meredith.
ATMOSPHERE.—Western melodrama, with a regeneration theme and small-town settings of raids and gangsterdom. Romance and song make contrast.
ORGAN.—"South of the Border" (Maurice), with adaptation from the professional vocal-piano copy.
NON-SYNC.—As organ, recorded on Decca F.7183 (Novachord).

GEORGE COLES' RETURN

As from Monday last George Coles, F.R.I.B.A., is carrying on his practice from 40, Craven Street, Strand, W.C.2.

A WISH FOR 1940

May all organists have a post to fill and the ability to hold it.

May every interlude be entertaining and contain good music in it.

May every manager give you publicity and every organist be worthy of it.

A. W. O.

On Kine. Service.

Soldiers selecting reading material from part of a store of 5,000 first-class books and magazines supplied by patrons of the Regal, Stirling, for the use of British troops. Manager James Nairn is very pleased with the result of his effort

INTERLUDES AND RECITALS IN YORKSHIRE

Farley at York—Community Singing at Sheffield

The Prendergast-Farley combination at the Rialto, York, has been particularly active lately in trying to equal the wonderful success of the Armistice novelty when they had a local troupe of 30 girls dressed to represent every part of the British Empire. The latest presentation idea is a series of Sunday concerts compered by the manager, and the artistes accompanied by the organist. Hundreds of patrons had to be turned away and the house holds 1,800, so York music lovers must have turned up in force to support the show.

Edward Farley went along to Darlington one Sunday to the Majestic, where he organised a concert in aid of the Royal National Lifeboat Institution..

The house was packed and the local Pressman waxed so enthusiastic about his organ recital that he ventured to suggest that a Bach fugue should be included on his next visit. I don't doubt Farley's ability to play it and I'm sure the organ would stand up to the test, but the audience could hardly be expected to ask for an encore, although in this musical Northern town there would be many who were musically minded to the extent of appreciation. I heard a whisper that the Regal now realised that Edward Farley had a fan following that told tales at the box-office and would like him back again. A Leeds kinema also made overtures. However, he is staying at the Rialto, and Arthur Slater is at the Regal in friendly rivalry, so York has now two organs instead of a "black-out." Good work!

Slogans and Slides

Arthur A. Mansell, Star Picture House, Sheffield, for the film "Four Feathers" worked out an interlude scheme incorporating community singing which patrons thoroughly enjoyed. This took the form of slogans he had written being shown on slides, followed by the rendering of an appropriate gramophone record. The whole interlude lasted about ten minutes.

The first slide shown stated: "The Prime Minister says the first essential is . . .," followed by the record: "We must all pull together." Then: "We are bound to have an Army, and we are proud of ours," followed by the record, "There's Something About a Soldier." Other slides and records followed in sequence, and the interlude ended with a parody on "Boomps a Daisy," shown on the screen, which the audiences sang with gusto.

The parody was: "Hands down, now don't be lazy, War Loan we are wanted to buy; Hands down, now don't be crazy, This is the thrift scheme to try; Hands down, now don't be lazy, Hoarding up cash is a sin; Then hands down to beat the Nazi, Help the old country to win."

Prior to the interludes, Mr. Mansell appropriately addressed the audiences from the stage.

A. G. D. WEST'S TECHNICAL SURVEY

Continued from page 21

deposits on the glass surfaces a thin film of quarter wave-length thickness.

An advance in electronics is a new vacuum photo-cell, developed by Baird Television, which to a tungsten lamp is five or six times more sensitive than a normal caesium cell. Gas-filling gives an additional multiplication of up to ten times. These cells are sensitive to infra-red, and one application is the detection of incendiary bombs.

Television Possibilities

Mr. West concluded his paper by reference to television. A new type of camera, named the Orthicon, has been developed by RCA, having advantages over the Iconoscope, in increased sensitivity and the elimination of spurious shadows which mar the picture. There have been improvements in film scanners; Baird have produced a greatly improved scanner of the Farnsworth type, giving automatic gamma control.

Recently good work has been done on the use of ordinary post-office telephone cable for carrier transmission of television, over a limited distance. There is now no technical difficulty to feeding all kinemas in the Central London area.

Mr. West prophesied that the end of the war would see great advances in television. Research is not entirely at a stand-still, and it may be with care that television will not suffer a "black-out" similar to that experienced by the British film during the last war.

The speaker expressed his thanks to R. H. Cricks for the ideas given him for the paper.

SUCCESSFUL GUILD MEETINGS IN THE SOUTH-WEST

At Falmouth and Plymouth

The Falmouth group of the Projectionists' Guild held an intermediate meeting on Sunday, December 10, at the Ritz, Penzance, and every member of that group turning up, the party was given a detailed explanation of the organ and its maintenance, which comes under the supervision of the chief projectionist (J. Howell). A recital on the theatre's Compton organ was included.

A very successful meeting was held at the Gaumont, Plymouth, on December 17. This was Plymouth group's "Home" meeting and drew an attendance of nearly 30.

P. A. Duncan gave a lecture on "Mercury Arc Rectifiers." The speaker dealt with the mercury arc and passed to the hot cathode type and a specimen BD12 type valve as well as a much smaller U150/110 valve of the same character was passed amongst the audience. The talk concluded with a brief explanation of the B.T.-H. Thyratron.

After the lecture tea was taken at the Cit-Cat, a feature at tea was the appearance of two iced cakes, the gift of Mrs. J. Seymore (the wife of a member), one cake bore the badge of the Guild and the other the crest of the B.T.-H. company, for whom Mr. Duncan is the area engineer.

Thanks were passed to Mr. Duncan, to the B.T.-H. company for exhibits and providing the tea, to the manager and projectionist of the Gaumont Theatre.

The next meeting is at the Odeon, St. Austell, this being the Court's first anniversary.

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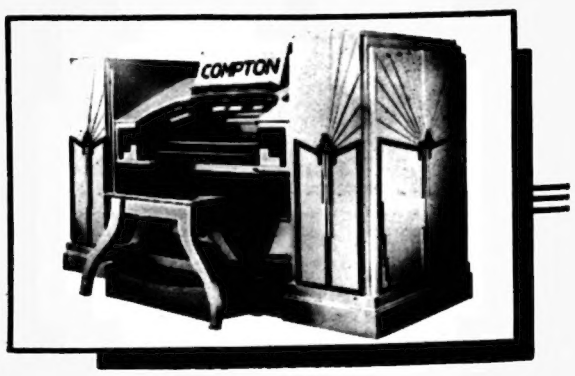

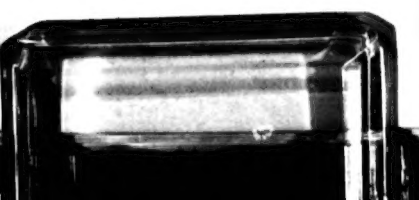

Showmanship in War Time

KINEMA CASUALTIES FOR CAVELL PICTURE—SANTA AT THE MATINEE —TREASURE TROVE IN SLOUGH FOYER —BURNT OAK TALENT EFFORT — A CO-OPERATIVE BLANKET

Although hidden by clouds, the moon has reflected enough light during Christmas week to assist patrons in their journeyings between home and kinema. The "starlight" illumination permitted by authorities in London is not much improvement over complete darkness and anyone expecting to economise in torch batteries will be disappointed. The kinema-going habit is coming back though, and good pictures will draw more patrons

County headquarters of the British Red Cross co-operated with Manager Cheesman at the Majestic, High Wycombe, for the screening of NURSE EDITH CAVELL (RKO Radio)

WITH the co-operation of the county headquarters of the British Red Cross Society, G. E. Cheesman was able fully to exploit the possibilities of "Nurse Edith Cavell" (RKO-Radio), which he ran the week before last at the Majestic, High Wycombe, Bucks.

The B.R.C. loaned a hospital cot and other furniture, two nurses' uniforms and a suit of hospital blues, with which he dressed two females and one male lay figure. A large doll with its "wounds" also dressed completed the display in the foyer, which attracted considerable attention during the week prior to and during the presentation.

Relays of V.A.D. nurses were on duty and helped to take the collection made in the theatre in aid of the Lord Mayor's fund which totalled nearly £110 during the week.

accompanied by a party of the officers of a Norfolk aerodrome.

In the foyer at the Odeon a series of photographic enlargements of modern aircraft was displayed on loan from the Air Ministry, which also lent R.A.F. Ensigns. These were draped over the tabs.

A display of model airplanes, exact replicas of those used for the instruction of pilots, was also a prominent feature of a local store.

Talent in Box-office

THE first amateur talent contest H. J. Rawkins ran at the Burnt Oak Savoy a

Two-and-a-half tons of Christmas puddings in over 3,000 basins were obtained for Birmingham soldiers by an effort in which Leslie Holderness, of the Paramount Theatre, assisted the Lady Mayoress of Birmingham by appealing to his patrons

Santa in the Foyer

TO publicise the reopening of the Saturday morning matinées at the Majestic, Staines, C. Chalk has built up a gigantic fireplace scene, which also serves to give the foyer a seasonal aspect. Standing on the hearth is a full-size figure of Father Christmas holding some of the many toys that will be distributed at the inaugural matinée.

Mr. Chalk has made good use of the façade of the theatre to publicise "The Lion Has Wings." The large central window feature was covered by a special back-cloth depicting British bombers carrying out the famous Wilhelmshaven raid, above this and reaching to the level of the roof was a gigantic Union Jack flanked by pennants and streamers.

Many Displays at Slough

THE spacious foyer at the Granada, Slough, enabled R. H. Turton to arrange three distinct displays. By an ingenious process of "blacking-out," making use of both sets of entrance doors as light traps Mr. Turton was able to retain the usual foyer illuminations, thus giving his displays full publicity value.

The forthcoming screening of "Treasure Island" was advertised by a treasure-trove scena in one corner. A background is formed by a suitable 24-sheet poster, and on the floor, at its base, is a collection of some dozen large barrels; on each appears a catch-phrase of a humorous nature and having a direct connection with the film.

On the opposite side was a patriotic display to boost "The Sun Never Sets," and here were eight announcements, each carrying the title of the film written in an Eastern language.

A huge Christmas tree also occupies a prominent place in the foyer, and patrons are helping to accumulate toys and gifts for distribution to the local children.

Aid from the Air Ministry

THE concurrent screening of "The Lion Has Wings" at the Odeon and Carlton Cinemas, Norwich, provided S. Newberry and H. F. J. Smith respectively with a good field of exploitation. Special space was jointly taken in all the local Press prior to and during the week's screening. A large lion's head with wings attached mounted on three-ply and pushed through all the main streets of the city with a special 12-sheet poster carrying the title of the film with times of screening at both kinemas drew considerable attention.

Group Captain Vincent, R.A.F., attended the opening performance at the Odeon.

few months back was such a success that he organised another one recently and had to weed out over 120 entrants before obtaining 40 or so to appear for his audiences' judgment throughout the week. They were aided by Roy Boulting, the well-known film director, and a sailor picked from the audience, who was described by Roy Boulting as one of the most important men (although unknown by name) in the Empire at the present time, presented the awards.

Mr. Rawkins is fortunate in having a spacious vestibule in which he can put over attractive displays, sometimes made by himself and his staff, sometimes professionally constructed. His alcove model for "Tarzan Finds a Son" consisted of a life-like jungle scene wherein Tarzan, clutching his son, swung through the trees amid apes, and an elephant below worked the "lift" depicted in the film. For M-G-M's "Blackmail" he built an oilwell derrick which, by the familiar theatrical device of fan and silk streamers, was made to appear on fire. Heads of Edward G. Robinson and Ruth Hussey fixed on the "girders" supplemented the appeal of the title, which appeared elsewhere.

Posters Still Pull

MANY managements (including some of the large circuits) have, for a variety of specious reasons of which the chief is probably the need for greater economy, abandoned the use of large posters since Hitler put our lights out. An independent manager who disagrees strongly with this policy is H. J. Rawkins, of the Burnt Oak Savoy, who continues to placard the district with posters describing his programmes.

"This is largely a factory district," he says, "and a considerable proportion of the workers go to and from work in daylight and cannot fail to see my bills—if I place them in the right spots, as I try to do. Consequently, they know what's on and will come to the Savoy after work if they're interested." Which sounds like commonsense, whatever may be the arguments against posters in these dark days.

Let Patrons Do It!

SOME managers are feeling their way amid the unfamiliar conditions now prevailing. Leslie Colling Mudge, for instance, tried an ambitious Military Night at the Burnt Oak Odeon a little while back and had the satisfaction of drawing a packed house and all the local notabilities to applaud a farewell performance of the concert party belonging to the county regiment. The show concluded with 50 uniformed performers on the stage joining the audience in a hearty rendering of "Land of Hope and Glory."

The success of this experiment led Mr. Mudge to conclude that what the Army can do maybe the other Services can emulate. So he is arranging a series of amateur nights devoted to talented members (of whom, he says, there are plenty in the district) of the A.R.P. services, A.F.S., W.A.A.F., and Auxiliary Police, and other folk on home service of various kinds.

Children Aid Children

THE Mickey Mouse Club of the Odeon, Newton Abbot, under the guidance of manager G. M. S. Dennyss, has been doing

Continued in next column

The sales kiosk of the Ritz, Hereford, dressed to represent an old time inn bar for the screening of JAMAICA INN (A.B.P.C.)

Continued from previous column

good work lately. Each child recently brought to the theatre a small knitted square, which, when sewn together, formed a blanket 36 in. by 54 in. This blanket was presented on the stage one Saturday morning to the local Women's Voluntary Service for the use of an evacuated child in the district. Supplies are available for further blankets in the near future.

Children from a local blind school who were recently invited to one of the meetings wrote Mr. Dennyss a letter of appreciation written in braille.

Mr. Dennyss has not been idle from the exploiting point of view since the war came. Among a number of novel schemes recently tried out was the use, after dark, of luminous paint sandwich boards for "Professor Mamlock" (Unity).

Bar and Beacons

A VERY excellent campaign for "Jamaica Inn" was that arranged by F. Holman, manager of the Ritz, Hereford.

The vestibule of the kinema had a sales counter made to resemble the bar of an inn, the attendant being dressed in a costume of the period in which the film is set. With this set the theatre tied up with the town's Commercial Hotel and with Messrs. Bulmer, cider brewers.

Of an entirely different character, the tie-up with the local gas company was very effective. Beacon radiators carried the emphasis, linking up with the navigation beacons seen in the film, and carrying appropriately worded messages.

The "After Sales" service of a local trader was tied up with a still of Charles Laughton offering his courteous services to the heroine.

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MANAGER desires change; excellent appearance; hard worker; age over 30; experienced all branches; bonded; reasonable salary; London or provinces.—D., Box 251, Kinematograph Weekly.

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OPERATOR-ELECTRICIAN requires position; any set; anywhere; Guild's certificate; references; terms £3 10s. per week.—G., Box 254, Kinematograph Weekly.

CHIEF seeks London or West Country job; over military age; first-class projectionist, engineer, electrician.—Mason, 94, Beasborough Road, Harrow.

LADY Shorthand-Typist seeks post. Secretarial preferred; £3.—" F.," 30, Glebe Road, Church End, N.3.

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CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

BOOKS ON SOUND

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition (1931). Price 16s. post free from Odhams Press Ltd., Technical Book Department, 86/93, Long Acre, London, W.C.2.

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London and Provincial Trade Screenings

LONDON

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
Mon., Jan. 1	3 p.m.	New Gallery	Return to Yesterday	A.B.F.D.	Clive Brook	—
Tues., " 2	11 a.m.	New Gallery	Sing as We Go (re-issue)	A.B.F.D.	Gracie Fields	—
" " 2	2.30 p.m.	Cambridge	Spy for a Day	Paramount	Duggie Wakefield	—
" " 2	3 p.m.	New Gallery	The Proud Valley	A.B.F.D.	Paul Robeson	—
" " 2	3 p.m.	Phœnix	Laugh It Off	Anglo-American	—	—
Wed., " 3	2.30 p.m.	New Gallery	The Chinese Bungalow	British Lion	Paul Lukas	A
Thur., " 4	2.30 p.m.	New Gallery	Small Town Lawyer	British Lion	Edward Ellis	A
Fri., " 5	2.30 p.m.	New Gallery	Should Husbands Work?	British Lion	James Gleason	U
Mon., " 8	11 a.m.	Own Theatre	Blue Montana Skies	British Lion	Gene Autry	U
Tues., " 9	11 a.m.	Own Theatre	Danger Rides the Range	British Lion	John Wayne	U
" " 9	2.30 p.m.	New Gallery	She Married a Cop	British Lion	Phil Regan	U
Wed., " 10	2.30 p.m.	New Gallery	Spies at Work	British Lion	Gordon Oliver	A

BELFAST

Tues., Jan. 2	10.45 a.m.	Classic	First Love	General F.D.	Deanna Durbin	—

BIRMINGHAM

Tues., Jan. 2	10.30 a.m.	Futurist	Seventeen	Paramount	Jackie Cooper	U
Wed., " 3	10.45 a.m.	Scala	First Love	General F.D.	Deanna Durbin	—
Thur., " 4	10.15 a.m.	Futurist	The Chinese Bungalow	British Lion	Paul Lukas	A
" " 4	10.45 a.m.	Scala	The Spider	General F.D.	Derrick de Marney	—

CARDIFF

Tues., Jan. 2	11 a.m.	Capitol	Seventeen	Paramount	Jackie Cooper	U
" " 2	10.45 a.m.	Empire	First Love	General F.D.	Deanna Durbin	—
Wed., " 3	10.45 a.m.	Empire	The Chinese Bungalow	British Lion	Paul Lukas	A
" " 3	10.45 a.m.	Odeon	The Spider	General F.D.	Derrick de Marney	—

GLASGOW

Wed., Jan. 3	10.45 a.m.	Paramount	The Chinese Bungalow	British Lion	Paul Lukas	A

LEEDS

Tues., Jan. 2	11 a.m.	Tower	We're in the Army Now	20th Century-Fox	Jane Withers	—
" " 2	10.45 a.m.	Paramount	Seventeen	Paramount	Jackie Cooper	U
" " 2	10.45 a.m.	Scala	First Love	General F.D.	Deanna Durbin	—
Wed., " 3	10.45 a.m.	Ritz	The Old Maid	Warner	Bette Davis	—
" " 3	10.45 a.m.	Paramount	The Chinese Bungalow	British Lion	Paul Lukas	A
Thur., " 4	10.45 a.m.	Scala	Small Town Lawyer	British Lion	Edward Ellis	A
" " 4	10.45 a.m.	Paramount	The Spider	General F.D.	Derrick de Marney	—

LIVERPOOL

Tues., Jan. 2	10.45 a.m.	Trocadero	First Love	General F.D.	Deanna Durbin	—
Wed., " 3	10.45 a.m.	Palais de Luxe	Sing As We Go (re-issue)	A.B.F.D.	Gracie Fields	—
" " 3	10.45 a.m.	Scala	The Chinese Bungalow	British Lion	Paul Lukas	A
Thur., " 4	10.45 a.m.	Scala	Small Town Lawyer	British Lion	Edward Ellis	A
" " 4	10.45 a.m.	Paramount	The Spider	General F.D.	Derrick de Marney	—

MANCHESTER

Tues., Jan. 2	10.45 a.m.	Paramount	Seventeen	Paramount	Jackie Cooper	U
" " 2	10.45 a.m.	Gaumont	First Love	General F.D.	Deanna Durbin	—
Wed., " 3	10.45 a.m.	Paramount	The Chinese Bungalow	British Lion	Paul Lukas	A
Thur., " 4	11 a.m.	Theatre Royal	Should Husbands Work?	British Lion	James Gleason	U
" " 4	10.45 a.m.	Paramount	The Spider	General F.D.	Derrick de Marney	—

NEWCASTLE

Wed., Jan. 3	10.45 a.m.	Essoldo	Mutiny in the Big House	Pathe	Charles Bickford	—

NOTTINGHAM

Wed., Jan. 3	10.45 a.m.	Ritz	The Chinese Bungalow	British Lion	Paul Lukas	A
Thur., " 4	10.45 a.m.	Scala	First Love	General F.D.	Deanna Durbin	—

SHEFFIELD

Thur., Jan. 4	10.45 a.m.	Picture Palace	The Chinese Bungalow	British Lion	Paul Lukas	A
" " 4	10.45 a.m.	Cinema House	First Love	General F.D.	Deanna Durbin	—

TRADE CHANGES

but the KINE YEAR BOOK will be published as usual

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